Stolen Art Alert

Volume 5 Number 7
September 1984

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

In This Issue:

Los Angeles, California
A painting by van Gogh, *Pont sur la Seine à Paris*, was stolen from the Bel-Air home of real estate developer and art collector, Ernest Herman, in July. There was no sign of forced entry. Herman first noticed the painting missing from the wall in a sitting room where it had hung for the last 48 years. The picture was purchased after World War I, and brought to Los Angeles in 1933 when Herman's family moved from Germany (no. 1499). [This painting was recovered as we went to press.]

Bloomfield Hills, Michigan
A large collection of Japanese tsubas was stolen on June 3rd from Cranbrook Institute. They range in date from the 16th to 20th century. A total of 125 tsubas were stolen, along with other sword ornaments (nos. 1658-1781).

Esztergom, Hungary
Three codices were stolen from the library of Esztergom cathedral. The codices are *Tractatus in Cantica Canticorum*, of the 12th century; the *Horae Beatae Maria Virginis/Boldogasszony imakonyv*, of the 15th century with a 19th century cover; and the *Librum Hunc Evangeliorum*, of the 11th century with an 18th century cover (nos. 1793-5).

Berlin, West Germany
Twenty-four Dürer engravings were stolen from a Berlin gallery on September 2, 1983. The prints date from between 1495 and 1526 (nos. 1546-69).

Rome, Italy
Several paintings and tapestries were stolen from the residence of the Soviet ambassador in Rome. The paintings are landscapes of classical ruins, and seven are by the Italian 18th-century artist Pannini (nos. 1509-12, 1526-32, 1534-5, 1613-18).

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Vincent Willem van Gogh, Pont sur la Seine à Paris, no. 1499, recovered

Albrecht Dürer, Cannon, no. 1549

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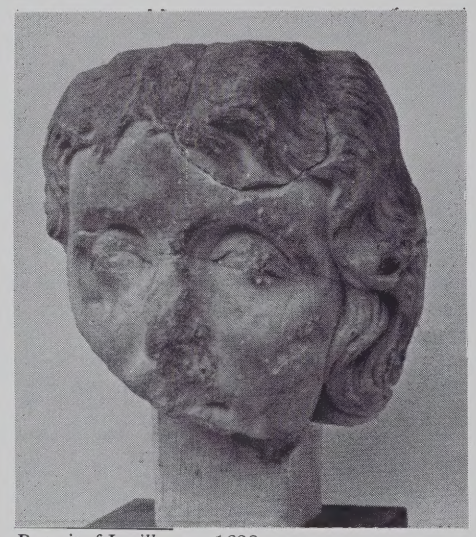
Tivoli, Italy
Several Roman sculptures were stolen from the storage area at Hadrian's Villa, Tivoli on the 5th or 6th of March. Thieves broke the entrance lock, gaining access to the storage area, and stole several items, three of which were documented by photographs. The sculptures date from the 1st and 2nd centuries A.D. and include a portrait of Lucilla, statuette of a reclining Dionysus, and a Portrait of Sokrates (nos. 1633-5).

Belmopan, Belize
Several Maya artifacts were stolen from the offices of the Department of Archaeology, Belmopan on the 17-18 September, 1983 (nos. 1636-43).

LSP



Portrait of Lucilla, no. 1633

Maya Mask, no. 1639

Letter to the Editor

Dear IFAR,

Linda Ketchum's article concerning warehouse thefts [*SAA*, May '84, p.1] prompts me to write to you about one of the most extraordinary warehouses in the world.

Sogegarde, in the heart of Paris, is the French Fort Knox. Today, it has been equipped especially for the receipt and storage of fine objects of all kinds. Unseen from the street, the facility is a veritable concrete fortress. Surrounded by flooded moats, its accesses are protected by drawbridges, movable walls, and complete electronic security and fire protection. The temperature and humidity within are stabilized for optimum storage of objects.

Sogegarde provides many special services for its clients, including private viewing rooms, transport facilities, specialized packing and handling, and a customs-free bonded warehouse for objects in transit.

With a theft every three minutes in Europe, Sogegarde provides a unique facility where privately owned works receive museum treatment.

Sincerely,

Bernard de Gatelier
Adjoint au Directeur General Sogegarde
4, Avenue Raymond Poincaré
75116 Paris

Reminder of Past Losses

Paris, France
The Galerie Daniel Malingue, Paris, has asked IFAR to remind our readers that a painting by Foujita, *Woman and Child*, is still missing. A reward is being offered for information leading to its recovery.

FOUJITA, Tsugouhara (1886-1968). *Woman and Child*, 1961. Oil on canvas. 55.5 x 38.5 cm. Signed l/r: L. Foujita. Signed and dated on back: x 61 Foujita. *84.140. *Reward.*

Pre-Columbian Developments

Guatemala recently became the third Latin American country to negotiate a special agreement with the United States designed to reinforce the country's national scheme to protect antiquities. An executive agreement was signed in June, employing wording that is identical to similar agreements already established for Mexico and Peru. The agreement will not change existing laws either in the United States or Guatemala. But small as the step seems, it signals the Latin American country's intention to implement a better policy for protection of its cultural heritage in the future.

The new agreement has no relation to the recently-passed Cultural Property Implementation Act, which took force last year. The latter law commits the United States, along with other countries that have ratified the Unesco Convention concerning illicit traffic in cultural property, to the voluntary control of importation of certain categories of objects, when they are established as coming from sites endangered by looting. Guatemala has not ratified the Unesco Convention, and is therefore not eligible for a treaty under the new U.S. law.

Both Mexico and Peru have domestic laws which have allowed them to make effective use of their treaty arrangements with the United States. These laws claim all antiquities found in the country to be the property of the State. To export such works may be considered an act of theft. This interpretation has been upheld in U.S. courts, in the McClain decision. Guatemala's laws are slightly different. The country's 1947 cultural property statute provides that the cultural heritage of the country is the patrimony (*tesoro cultural*) of the people and is under state protection, but does not equate patrimony with property. Further state control may be extended under the constitution, but Guatemala has operated under at least four different constitutions since 1960, the most recent one being presently under revision.

In a recent interview, a spokesman of Guatemala described the situation as "a mess, legally and otherwise." In Guatemala, a special Presidential commission for the recovery of art has been named, presumably to establish policy and draft new laws. It is in the process of preparing a list of important antiquities known to have been lost through theft and looting.

Like other Central American countries, Guatemala has had its share of these problems. Fifteen years ago, Luis Lujan Muñoz, former director of the National Museum in Guatemala City, published a list of about 100 major antiquities despoiled from 29 important sites. Two stele from Piedras Negras, published in the list, were subsequently returned to Guatemala by the Brooklyn Museum and by Gov. Nelson Rockefeller.

In the early 1970s, Ian Graham, a Peabody Museum archaeologist, began a 15-year project to record all the sites remaining in the jungles of Mexico and Guatemala, and to photograph the hieroglyphic inscriptions found on the stele at these sites. These inscriptions are the most important historical documentation which is lost through looting. In 1972, one of the stele Graham had recorded at the site of Machiquilà turned up on the market in southern California. Following Graham's identification, the stele was seized and its purveyor, Clive Hollinshead, was arrested and convicted. Following this incident, which occurred almost simultaneously with the passage of stronger legislation in the United States prohibiting the importation of monumental pre-Columbian sculpture, the market for this material in the United States dried up. But scholars report that stele fragments continue to appear in Europe. Another Piedras Negras fragment, for example, was recently listed in a Paris auction catalogue. And, of course, monumental pieces acquired before the passage of U.S. legislation have remained in U.S. private collections.

Whether Guatemala would attempt to recover such pieces is still unknown. A government spokesman recently commented to IFAR that Guatemala would not hesitate to pursue legal action in the United States to recover national antiquities, but that for the present its activities must be limited to cases where there was firm evidence either that the objects are stolen in the traditional sense, or had been imported recently, in violation of U.S. customs law. He cited a case in which Guatemala expects to recover from New York a representative collection of ceramic objects recently purchased in Guatemala and grossly undervalued upon importation into the U.S. A customs agent in New York further elaborated that the shipment was declared at under $200, and insured for $50,000, arousing suspicions. The importer tried to market the antiquities for $35,000.

This is hardly a matter requiring formal cooperation on the part of two governments, and the new agreement will not clarify the gray areas that remain concerning the application of Guatemala's own legal concepts. But it does make clear this Middle American government's intention to be vigilant in observing who is collecting its antiquities abroad.

BB

Making Progress with Computerized Art Theft Files

Several law enforcement agencies worldwide have created computer files devoted to stolen art reports. They now face the challenges of getting police departments and the art community in their jurisdictions to use the database regularly, and of working out arrangements to share the information internationally.

Last fall the Repository of Stolen Artifacts (ROSA) file in Ottawa, Canada, went into operation with an on-line system. John Lyons, of Interpol in Ottawa, said that from 1979 to 1981 they had used a batch-mode system. He explained the difference between batch-mode and the more efficient on-line systems. With the former type, the computer stored all the information, but to locate a specific theft report, they had to read through the entire print-out manually. With the new on-line system, they can locate a specific theft report by typing certain information on a terminal; the system will search the file electronically and then display the report on a screen.

ROSA is maintained within the Canadian Heritage Information Network, a division of the National Museums of Canada. Over 130 Canadian museums have access to the network to maintain their own records, said Mr. Lyons, which is one of the reasons that the stolen art file was not established within the Interpol police computer network.

The next stage will be to provide direct on-line access to each museum, which means that the museum staff could have their own terminals which communicate to the centralized file in Ottawa over the telephone. Once museums are on-line, curators will be able to search the computer file themselves. Now, if museum curators want to check whether a certain item is listed as stolen, they must telephone Mr. Lyons's office and his staff will run a search on the computer. Mr. Lyons added that if any museum requested to be hooked into the system now, it could be done. One project he'd like to complete before putting all the museums on-line is the structuring of a bi-lingual database. ROSA, which operates under the auspices of the Royal Canadian Mounted Police, now contains about 5,600 fine art reports, he said.

One of the advantages of the Ottawa system is that it is geared to hook into networks. It's possible to provide access to anywhere in North America or Europe. "We'd love to share information with anybody," said Mr. Lyons. At a conference in Ontario this September, the system will be demonstrated to 13 of the largest police forces in the province, said Mr. Lyons.

The Federal Bureau of Investigation (FBI) in Washington, D.C. introduced its National Stolen Art File (NSAF) about two years ago. Unlike the Ottawa file, the FBI's database is designed to handle requests only

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from law enforcement agencies. Special Agent John McPhee said, however, that the file is available to anyone through their local police department. A museum or gallery that wants to see if something is listed on the computer can call either the local FBI office or police department, which will then contact the NSAF in Washington and request a search. The only requirement is that there be probable cause to believe that the work is stolen or recovered, said Agent McPhee.

Every six months the NSAF information is verified from the contributors and updated, said Agent McPhee. Once a stolen item is recovered, or a recovered item's ownership identified, the report is deleted from the file. Agent McPhee said the FBI used to enter all the stolen art fliers from Interpol in Washington, but since these reports are not verified regularly, the Bureau decided to take them out of the NSAF. The file now contains about 3,700 items, he added. To enter a report, a police department must submit it with a checklist specially designed for the NSAF. The file is currently limited to paintings, prints and sculptures valued at $2,000 or more.

Under Canadian law, theft reports are public record, explained Mr. Lyons. There are more restrictions in the United States, Agent McPhee agreed, designed to protect the victims. He also said that another reason given for restricting this information from the public is to prevent forgers from learning what is stolen, making a copy, and then selling it under the pretenses of a stolen, authentic work. He added, though, that insurance company fliers and a publication like the *Stolen Art Alert* do manage to get this information to the public. Agent McPhee went on to say that he would prefer to see this information more accessible to the public, especially to non-profit groups like IFAR and the Art Dealers Association of America who work to prevent the circulation of stolen art. The U.S. restrictions also inhibit sharing between the FBI and the Ottawa databases. If they hooked up now, said Agent McPhee, a Canadian museum could gain direct access to the FBI files without going through a U.S. law enforcement agency.

When the NSAF went into operation, the FBI sent a notice to every U.S. local police, sheriff's office, and state police department. About 65 to 70 now contribute reports, and Agent McPhee estimated that he gets an average of ten to 20 requests per week. A search takes 30 seconds.

Some people had expressed concern that the FBI files would be destroyed after five years. (Since the victims' names cannot be kept confidential forever as a result of the Freedom of Information Act, one solution would have been to destroy files after a certain period of time.) However, Agent McPhee said the FBI will not destroy the NSAF files since they are an aid to criminal investigations. This matter was resolved by the legal department and by Congress.

Mr. Lyons said that he and representatives of several computerized police art theft files met in Munich last spring to see a demonstration of the German federal system, which is also on-line. The French and the British governments have batch-mode systems, he said, and other governments do not yet separate theft reports from other stolen property reports. He predicted that it will take many more meetings to iron out arrangements for sharing information between all the computerized art files worldwide.

(IFAR is in the process of computerizing its own art theft archive, which contains 14,000 catalogued theft reports.)

Linda E. Ketchum

Albany, New York
An Albany art dealer, Larry Kohn, helped bring about the recovery of an Albert Bierstadt painting, titled *Seacoast* (*SAA*, Aug. '81, no. 1). Kohn called IFAR in July to ask if there were any theft reports for a Bierstadt painting of a California coastal scene. The picture was brought to Kohn's attention through another dealer in Albany. Our records showed the theft of a painting entitled *Seacoast* from a New York residence. Since descriptions of the two pictures were similar, IFAR contacted Detective Tom Moscardini of Special Frauds, the Art and Antiques Squad, New York Police Department. Moscardini contacted the person offering the painting for sale, who said he bought it in good faith from a shop in Harlem. The theft occurred in January, 1981. Moscardini recovered the painting from the seller. The picture will go back to the original owner, who wants to buy it back from the insurance company.

Montreal, Canada
Police recovered four paintings in Canada after a dealer in Syracuse checked the *Stolen Art Alert* and noticed that two of the paintings offered to him for sale were listed. A Montreal man bought two paintings in good faith and held two others on consignment from someone in Malone, N.Y.. All four paintings were stolen from a collector in Montreal on November 4, 1983: a work by an Austrian 19th-century artist, *Vase of Flowers*, a picture by Karl Hofer, *Woman Sitting and Sewing on Arched Castle Terrace*, and two pictures of the Madonna (*SAA*, Mar. '84, nos. 385 and 425, the other two paintings were not listed because of insufficient documentation). The Montreal man offered the pictures to the Syracuse dealer, a member of IFAR, who told him they were stolen. The Montreal man then contacted a lawyer, who in turn contacted IFAR. We notified Interpol in Ottawa and police in Montreal made the recovery. IFAR spoke with the victim after the paintings were returned. Although she is happy to have them back, she said there is water damage to two paintings, and will have to spend a considerable amount of money to have them properly restored. She told IFAR that the most important paintings were recovered, but some are still missing including *Lake with Boat,* 1910-25, by Joseph Edgar Kleinert (*SAA,* Mar. '84, no. 387).

Recoveries

Paul de Lamerie, George II Bread Basket, recovered

Woburn Abbey, England

All the material stolen from Woburn Abbey, in March, 1983, has been recovered. The recovery was just as startling as the theft (see *SAA*, May '84, p. 2). Two workmen, who were making a routine inspection of a water substation in London, found some of the silver, estimated to be worth $6.6 million. The workmen were suspicious when they noticed an unlatched door at the isolated station. Inside they found a square plastic box. Police were notified and when the box was opened they discovered all the silver objects stolen from Woburn Abbey on March 14, 1983. A reward of $132,000 was offered for the recovery, but the workmen were not sure whether they would be the recipients, the *New York Times* reported.

A British trade journal has just reported that this recovery was aided by a ransom payment of £160,000. According to the *Antique Furniture & Art* weekly bulletin, police investigating the robbery sanctioned the payment by the insurance adjusters Cunningham and Hart, in return for information leading to the silver and the name of an accomplice.

Although two workmen stumbled upon the first of three lots to be returned in exchange for three separate payments, the thieves still insisted on the second and third payments. The second lot was found in a plastic canister under a Volkswagen van near the pump house. After the third payment, the remaining silver was found in a barn.

Since the ransom deals were revealed, MP's have called for an immediate inquiry. Sir William Clark, Tory MP for Croyden South, called the deals "absolutely monstrous."

LSP

Paintings

AVERY, Milton, *Lazy Day, Provincetown* (*SAA*, Mar./Apr. '83, no. 150).
BEAMENT, Thomas Harold, *Eskimos Standing on a Cliff Looking Out to Sea* (*SAA*, Jul. '82, no. 593).
BIERSTADT, Albert, *Seacoast* (*SAA*, Aug. '81, no. 1).
HOFER, Karl (?), *Woman Sitting and Sewing on Arched Castle Terrace* (*SAA*, Mar. '84, no. 425).
HONDECOETER, Melchior de, *Cocks* (*SAA*, May '84, no. 567).
MODIGLIANI, Amadeo, *Jeune fille* (*SAA*, Jul. '82, no. 631).
NOLDE, Emil, *Portrait of a Lady* (*SAA*, Mar./Apr. '83, no. 218).
RECCO, il Cavaliere Giuseppe, *Still Life with Fish* (*SAA*, May '84, no. 575).
_____, *Still Life with Yellow Melon* (*SAA*, May '84, no. 576).
RIVERA, Diego, *Watercolors* (three) (*SAA*, Jul. '82, no. 632).
SEIQUER, Antonio, *Sheep's Head* (*SAA*, May '84, no. 590).
SNYDERS, Frans, *Hounds Chasing a Fox* (*SAA*, May '84, no. 569).
STAEL, Nicholas de, *Souvenir du Midi* (*SAA*, Jul. '82, no. 615).
WILEY, William T., *Show, Shuttle and Plain* (*SAA*, Mar./Apr. '83, no. 172).
Unknown, *Vase of Flowers* (*SAA*, Mar. '84, no. 385).

Prints and Drawings

GIACOMETTI, Alberto, *Portrait d'Annette* (*SAA*, Mar./Apr. '83, no. 275).
JOHNS, Jasper, *Corpse and Mirror* (*SAA*, Mar./Apr. '83, no. 243).
MATISSE, Henri, *Femme à la nature morte* (*SAA*, Mar./Apr. '83, no. 265).
ROUAULT, Georges, *Untitled* (*SAA*, Jul. '82, no. 647).

Candlesticks, Candelabra, Lamps

Candelabrum (*SAA*, May '84, no. 636).
COOKE, Richard, Candelabra (pair) (*SAA*, May '84, no. 638).
SCOFIELD, J., Candlesticks (pair) (*SAA*, May '84, no. 639).
STORR, Paul, Candelabra (four) (*SAA*, May '84, no. 640).

Silver

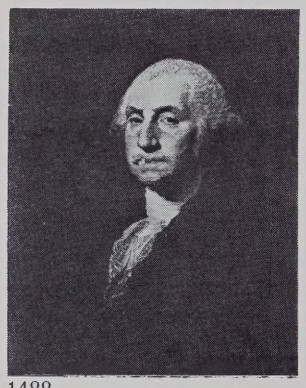
Dutch
Brush (*SAA*, May '84, no. 659).
Oblong Casket (*SAA*, May '84, no. 660).
Oblong Caskets (pair) (*SAA*, May '84, no. 661).
Oblong Trays (pair) (*SAA*, May '84, no. 662).
Oval Rosewater Dish (*SAA*, May '84, no. 663).
Pomade Pots (pair) (*SAA*, May '84, no. 664).
Square Canisters (pair) (*SAA*, May '84, no. 665).
Square Caskets (pair) (*SAA*, May '84, no. 666).
Square Caskets (pair) (*SAA*, May '84, no. 667).
Table Mirror (*SAA*, May '84, no. 668).

English
ANGELL, J. & J., Campana Vase-Shaped Cup and Cover (*SAA*, May '84, no. 669).
BURWASH, W. and SIBLEY, R., Campana Vase-Shaped Ice Buckets (four) (*SAA*, May '84, no. 696).
_____, Tureen and Cover (*SAA*, May '84, no. 697).
LAMERIE, Paul de, George II Oval-Shaped Bread Baskets (pair) (*SAA*, May '84, no. 700).
PITTS, William, Salver (*SAA*, May '84, no. 701).
PRESTON, Benjamin, Sideboard Dish (*SAA*, May '84, no. 702).
STORR, Paul, Vase-Shaped Ice Buckets (four) (*SAA*, May '84, no. 703).
_____, Wine Coasters (pair) (*SAA*, May '84, no. 704).
SWIFT, John, George II Punch Bowl (*SAA*, May '84, no. 705).
Beaker (*SAA*, May '84, no. 706).
Circular Flat Porringer and Cover (*SAA*, May '84, no. 707).
Porringer and Cover (*SAA*, May '84, no. 708).
Rosewater Ewer and Circular Dish (*SAA*, May '84, no. 709).

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attribution of the works listed here have been documented as carefully as possible. Bibliographical references are included wherever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.



1488

1490

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

1488 STUART, Gilbert, After (1755-1828). George Washington. Oil. 74.3 x 61.6 cm. Text on verso indicates picture retouched in 1860s by restorer in Philadelphia. Ref.: Athenaeum Head, Type B, Fielding No. 43; Park No. 44. Recently restored by Francis Moro, New York. Note: painting stolen is similar to illustration. *84.345. Princeton, N.J. May '84.

American, 20th Century

1489 DOVE, Arthur Garfield (1880-1946). Centerport XVII, 1942. Watercolor on paper. 7.6 x 10.2 cm. 84.339. New York, N.Y. Mar. '82.

1490 HUDSON, Grace Carpenter (b. 1865-1937). Hudson Mitchell, 1908. Oil on board. 15 x 15 cm. Signed and inscribed l/r: copyright by G. Hudson. Dated '08. Signed and numbered on verso. *84.337. San Francisco, Ca. May '82.

1491 KERKAM, Earl (1892-1965). Self-Portrait. Oil on board. 31.8 x 23.5 cm. Signed. Stamped on verso: Museo Cubano. *84.353.1. New York, N.Y. 3 May '69.

1492 SAPPE, Arthur. Untitled (seven pictures). Watercolor on white paper. 53.3 x 74.9 cm. Signed. Geometric forms, horizontal bands of colors with round form. 84.353.2-8. New York, N.Y. 8 May '69.

1493 ZUCKER, Joseph I. (b. 1941). Red and Green Windmill, 1974. Acrylic on canvas. 101.6 x 101.6 cm. *84.359. New York, N.Y. Jun. '84.

Bulgarian, 20th Century

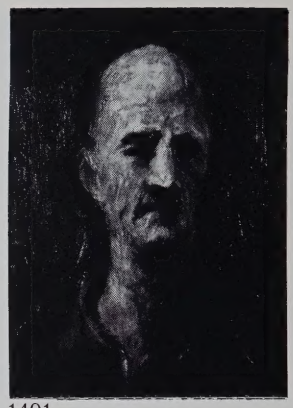
1494 CHRISTO, Javacheff (b. 1935). Cloth collage. 40 x 30 cm. Illegible script in upper portion. Encased in plastic box. *84.327.10. Lidingö, Sweden. 4 Dec. '83.

Canadian, 20th Century

1495 COLVILLE, Alexander (b. 1920). Children in Tree, 1957. Watercolor and pencil. 23.2 x 34 cm. Signed. *84.349. Toronto, Ont. Apr. '84.

1496 JACKSON, Alexander Young (1882-1974). Winter Snow at Yellowknife, 1948. Oil on canvas. 50.8 x 61 cm. Dated on verso. *84.348. Ottawa, Ont. 8 Jun. '84.

1497 SMITH, Gordon (b. England 1919). Untitled. Acrylic on canvas. 152.4 x 243.8 cm. Signed l/r: Smith. Bright green and yellow on gray ground. *84.352. Vancouver, B.C. 30 Apr. '84.



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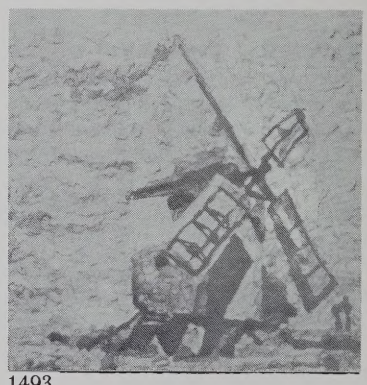

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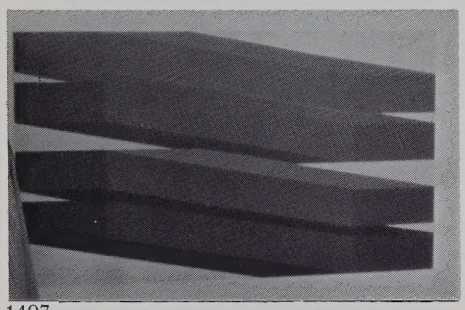
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Dutch, 17th Century

1498 BEYEREN, Abraham Hendricksz van (1620-90). Seascape. Oil on wood. 40.5 x 48.5 cm. Signed with monogram. Fishing boat on choppy sea in middleground, three-masted merchant ship in left background. *84.330.20. Djursholm, Sweden. 16 Sep. '83.

Dutch, 19th Century

1499 GOGH, Vincent Willem van (1853-90). Pont sur la Seine à Paris, ca. 1890. Oil on canvas. 31 x 44 cm. Signed l/r. *84.336.1. Los Angeles, Ca. 11 Jul. '84. *Recovered.*

1500 HOOG, Bernard de (1867-1943). Mother Sitting at Home with Two Children. Oil. 68.6 x 81.3 cm. *84.346.7. Chicago, Il. 20 Jun. '84. *Reward.*

1501 MAUVE, Anton (1838-88). Pastoral Scene with Two Cows and Young Girl Walking. Watercolor. 22.9 x 30.5 cm. 84.346.3. Chicago, Il. 20 Jun. '84. *Reward.*

Dutch, 20th Century

1502 BOUTER, Cornelius (1888-1966). Mother and Four Children Seated at Table. Oil. 61 x 78.7 cm. *84.346.8. Chicago, Il. 20 Jun. '84. *Reward.*

English, 18th Century

1503 WILDE, Samuel de (1748-1832). Richard Suett, ca. 1790. Oil on panel. *84.314. London, England. May '84.

English, 19th Century

1504 AFFLECK, William (b. 1869). Old Cottage, Welford-on-Avon. Oil on canvas. 39.4 x 59.7 cm. 84.346.1. Chicago, Il. 20 Jun. '84. *Reward.*

1505 LEADER, Benjamin William (1831-1923). Rural Landscape with Thatched Farm Building. Oil. 61 x 88.9 cm. 84.346.4. Chicago, Il. 20 Jun. '84. *Reward.*

1506 OSBORNE, Walter F. (1859-1903). Boat Builders. 34.3 x 44.5 cm. *84.355.1. Dublin, Ireland. 15 Mar. '84.

1507 PARKER, Henry H. (1858-1930). In the Lledr Valley of North Wales. Oil. 50.8 x 76.2 cm. 84.346.5. Chicago, Il. 20 Jun. '84. *Reward.*

English, 20th Century

1508 WATSON, Walter J. (b. 1879). On the Dwyrd, North Wales. Oil on canvas. 39.4 x 64.8 cm. 84.346.2. Chicago, Il. 20 Jun. '84. *Reward.*

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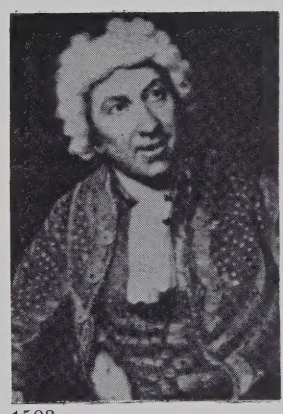
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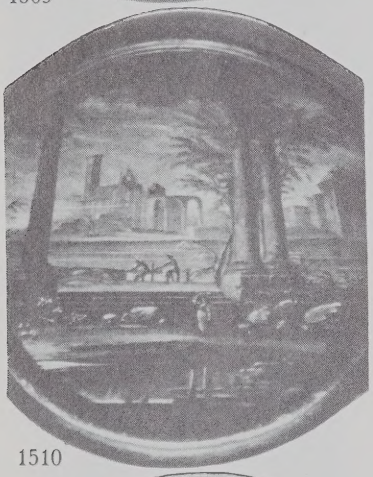

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European, 18th Century

1509 Unknown. Landscape with an Arch and a Figure in Foreground. 100 x 87. cm. Inv. No. 863. *84.319.11. Rome, Italy. 18 Jan. '84.

1510 Unknown. Landscape with Arch and Building in the Background. 110 x 87 cm. Inv. No. 862. *84.319.10. Rome, Italy. 18 Jan. '84.

1511 Unknown. Landscape with Pointed Tower in Center. 100 x 87 cm. Inv. No. 864. *84.319.12. Rome, Italy. 18 Jan. '84.

1512 Unknown. Landscape with Ruins at Sunset. 100 x 87 cm. Inv. No. 865. *84.319.13. Rome, Italy. 18 Jan. '84.

European, 20th Century

1513 GORDIJN, Herman. Maison Krul. Oil on canvas. 45 x 50 cm. Signed l/r. *84.327.7. Lidingö, Sweden. 4 Dec. '83.

1514 KLAPPER, Siegfried. Kardinal. Gouache on canvas. 28 x 21 cm. Signed l/l. *84.327.6. Lidingö, Sweden. 4 Dec. '83.

1515 VERLINDE, Claude. La rue, 1973. Oil on canvas. 128 x 97 cm. Signed and dated l/l: C. Verlinde—1973. *84.327.3. Lidingö, Sweden. 4 Dec. '83.

1516 VERLINDE, Claude. La segrégation par la morphologie, 1973. Oil on canvas. 113 x 145 cm. Signed and dated l/r: C. Verlinde—1973. *84.327.4. Lidingö, Sweden. 4 Dec. '83.

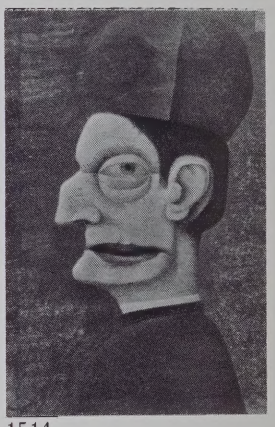
1517 VERLINDE, Claude. La vie des choses, 1972. Oil on canvas. 100 x 73 cm. Signed and dated l/r: C. Verlinde—1972. *84.327.5. Lidingö, Sweden. 4 Dec. '83.

1518 VERLINDE, Claude. La vieille pipe, 1974. Oil on canvas. 46 x 55 cm. Signed and dated l/l: C. Verlinde—1974. *84.327.2. Lidingö, Sweden. 4 Dec. '83.

Flemish, 17th Century

1519 COOSEMANS, Alexander (1627-89). Still Life. Oil. 63 x 85 cm. Identification number in invisible ink on verso: 280828-0537. Crab, oyster and lemons in background. Garland of fruit in foreground. *84.330.19. Djursholm, Sweden. 16 Sep. '83.

1513



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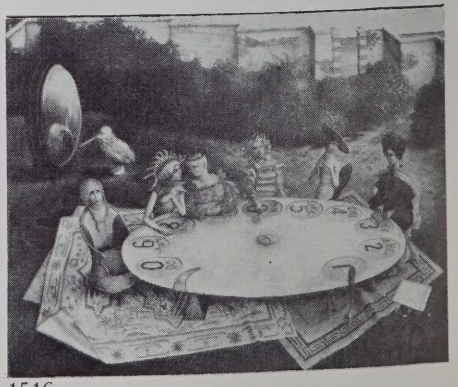

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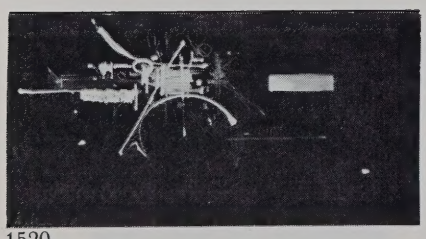

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French, 20th Century.

1520 MATHIEU, Georges (b. 1921). Untitled, 1958. Oil on canvas. 68.5 x 130 cm. Signed l/l: Mathieu 58. *84.327.1. Lidingö, Sweden. 4 Dec. '83.

1521 PIGNON, Edouard (b. 1905). Tristan et Iseut. 47 x 56 cm. Signed Pignon. Identification number in invisible ink on verso: 280828-0537. Pink, green and brown colors. *84.330.9. Djursholm, Sweden. 16 Sep. '83.

1522 VLAMINCK, Maurice de (1876-1958). Landscape, ca. 1917. *84.361. Blonay, Switzerland. Jul. '84.

Irish, 20th Century

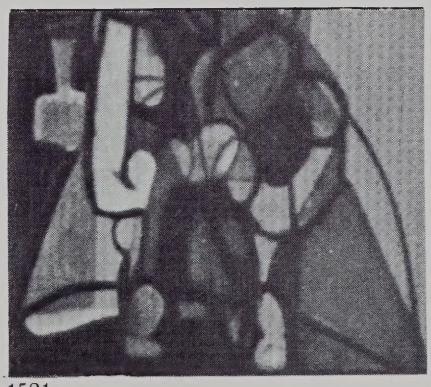
1523 LEECH, William John (b. 1881). Blue Sardine Nets. 53.3 x 44.5 cm. *84.355.3. Dublin, Ireland. 15 Mar. '84.

Italian, 14th Century

1524 GERINI, Niccolo di Pietro (d. 1415). Trinity. Distemper on canvas. 34 x 22 cm., gilded frame. *84.325. Fiesole, Italy. 13 Aug. '83.

Italian, 16th Century

1525 ROMANO, Giulio, After. Flagellation. 29.5 x 36 cm. *84.321. Florence, Italy. 12 May '83.



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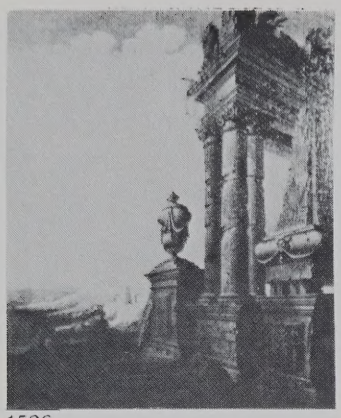
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Italian, 18th Century

1526 PANNINI, Giovanni Paolo (1691-1765). Landscape with Ruined Buildings. Oil on canvas. 87 x 72 cm. Inv. No. 4586. *84.319.1. Rome, Italy. 18 Jan. '84.

1527 PANNINI, Giovanni Paolo (1691-1765). Landscape with Ruined Buildings. Oil on canvas. 87 x 72 cm. Inv. No. 4583. *84.319.2. Rome, Italy. 18 Jan. '84.

1528 PANNINI, Giovanni Paolo (1691-1765). Ruins with a Column and a Tomb. Oil on canvas. 103 x 74 cm. Inv. No. 868. *84.319.4. Rome, Italy. 18 Jan. '84.

1529 PANNINI, Giovanni Paolo (1691-1765). Ruins with an Arch and Column. Oil on canvas. 103 x 76 cm. Inv. No. 867. *84.319.3. Rome, Italy. 18 Jan. '84.

1530 PANNINI, Giovanni Paolo (1691-1765). Ruins with an Arch and Obelisk. Oil on canvas. 95 x 77 cm. Inv. No. 854. *84.319.5. Rome, Italy. 18 Jan. '84.

1531 PANNINI, Giovanni Paolo (1691-1765). Ruins with Two People Sitting on a Column. Oil on canvas. 85 x 70 cm. Inv. No. 855. *84.319.7. Rome, Italy. 18 Jan. '84.

1532 PANNINI, Giovanni Paolo (1691-1765). Ruins with Two Women Near a Fountain. Oil on canvas. 86 x 71 cm. Inv. No. 1427. *84.319.6. Rome, Italy. 18 Jan. '84.

1533 VACCARO, Domenico Antonio (1680-1750). Virgin of the Rosary, with St. Dominic. Oil. *84.318. Rome, Italy. 3 May '82.

1534 Unknown. Diana Bathing. Oil on canvas. 95 x 125 cm. Inv. No. 848. *84.319.8. Rome, Italy. 18 Jan. '84.

1535 Unknown. Landscape with Castle and Bridge. 105 x 87 cm. Inv. No. 861. *84.319.9. Rome, Italy. 18 Jan. '84.

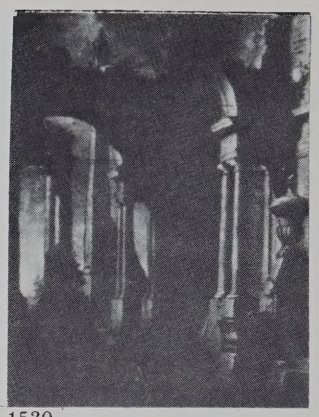
Swedish, 20th Century

1536 BOER, Zoltan van (b. 1924). Diktering, 1969. Oil on canvas. 65 x 54 cm. Signed. *84.327.9. Lidingö, Sweden. 4 Dec. '83.

1537 BOER, Zoltan van (b. 1924). Narkissos, 1969. Oil on canvas. 61 x 49 cm. *84.327.8. Lidingö, Sweden. 4 Dec. '83.

Swiss, 20th Century

1538 WEBER, Hugo (b. 1918). Crown of Pain, 1950s. Oil on masonite. Approx. 76.2 x 76.2 cm. Title inscribed on verso. Man's head, gray and brown colors. 84.340. In transit, Ma. to Washington, D.C. Jan. '84.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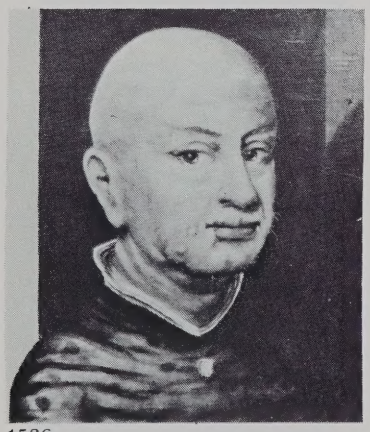

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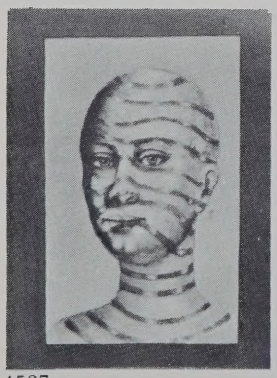

1537

Prints and Drawings

American, 19th Century

1539 LANE, Fitz Hugh (1804-65). View of Norwich from the West Side of the River, 1839. Lithograph. 29.8 x 41.9 cm. 84.356.6. Cambridge, Ma. 18 Jun. '84. *Reward.*

Dutch, 16th Century

1540 GALLE, Philipp (1537-1612). Study of Male Nude Seen from Behind. Pen and brown ink. 228.8 x 16.8 cm. Inscribed: M and MLA. Top corners cut. *84.341.2 New York, N.Y. 7 Apr. '84.

Dutch, 18th Century

1541 BULTHUIS, Jan (1750-1801). Annual Horsefair at Valkenburg (pair). Pen and black ink and gray wash. 81 x 105 cm. Signed JBF. 84.341.6-7. New York, N.Y. 7 Apr. '84.

1542 BURG, Dirk van der (1723-73). View at Oosterbeek, 1763. Pen and black ink and gray wash. 11.5 x 19.7 cm. Signed and dated D.v.d. Burg. del: ad viv: 1763 on recto; Gezigt uyt de Turksche Tent van de Pastory te Oosterbeek/D. van der Burg delineav: ad vivim/22 August, 1763 on verso. 84.341.8. New York, N.Y. 7 Apr. '84.

French, 17th Century

1543 PERELLE, Adam (1638-95). View of Château de Raincy, Figures in the Garden. Pen and brown ink. 17.2 x 28.2 cm. 84.341.5. New York, N.Y. 7 Apr. '84.

French, 20th Century

1544 CHAGALL, Marc (b. Russia 1887). Cock and Clock. Colored lithograph on cardboard. Signed. *84.330.1. Djursholm, Sweden. 16 Sep. '83.

1545 CHAGALL, Marc (b. Russia 1887). Man in Black and Woman in White, Surrounded by Flowers. Colored lithograph. 86 x 66 cm. Signed. *84.330.2. Djursholm, Sweden. 16 Sep. '83.

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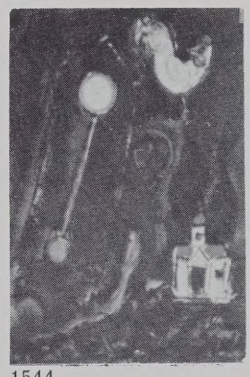

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German, 16th Century

1546 DURER, Albrecht (1471-1528). Adam and Eve, 1504. Engraving. 29.7 x 21 cm. Signed and dated u/l. Ref.: Bartsch 1; Meder 1, 3a. *84.331.15. Berlin, West Germany. 2 Sep. '83.

1547 DURER, Albrecht (1471-1528). Apostle Philip, 1526. Engraving. 29.7 x 21 cm. Signed and dated l/l: AD, 1526. Ref.: Bartsch 46; Meder 48a. *84.331.9. Berlin, West Germany. 2 Sep. '83.

1548 DURER, Albrecht (1471-1528). Bagpipe Player, 1514. Engraving. 29.7 x 21 cm. Signed and dated l/l: AD, 1514. Ref.: Bartsch 91; Meder 90b. *84.331.17. Berlin, West Germany. 2 Sep. '83.

1549 DURER, Albrecht (1471-1528). Cannon, 1518. Engraving. 29.7 x 21 cm. Signed and dated u/l: AD, 1518. Ref.: Bartsch 99; Meder 96. *84.331.3. Berlin, West Germany. 2 Sep. '83.

1550 DURER, Albrecht (1471-1528). Christ in Pain, 1515. Engraving. 29.7 x 21 cm. Dated u/c. Ref.: Bartsch 22; Meder 22, 2. *84.331.24. Berlin, West Germany. 2 Sep. '83.

1551 DURER, Albrecht (1471-1528). Coat of Arms with Skull, 1503. Engraving. 29.7 x 21 cm. Signed and dated l/c: AD, 1503. Ref.: Bartsch 101; Meder 98. *84.331.11. Berlin, West Germany. 2 Sep. '83.

1552 DURER, Albrecht (1471-1528). Ecstasy of Mary Magdalene, 1501-4. Engraving. 29.7 x 21 cm. Signed l/l: AD. Ref.: Bartsch 121; Meder 237a. *84.331.14. Berlin, West Germany. 2 Sep. '83.

1553 DURER, Albrecht (1471-1528). Effects of Jealousy, 1498. Engraving. 29.7 x 21 cm. Signed l/c: AD. Ref.: Bartsch 73; Meder 63 II. *84.331.13. Berlin, West Germany. 2 Sep. '83.

1554 DURER, Albrecht (1471-1528). Four Witches, 1497. Engraving. 29.7 x 21 cm. Signed l/c: AD, dated u/c. Ref.: Bartsch 75; Meder 69. *84.331.12. Berlin, West Germany. 2 Sep. '83.

1555 DURER, Albrecht (1471-1528). The Great Horse, 1505. Engraving. 29.7 x 21 cm. Dated u/c. Ref.: Bartsch 97; Meder 94f. *84.331.8. Berlin, West Germany. 2 Sep. '83.

1556 DURER, Albrecht (1471-1528). Jealousy (or Hercules), 1498. Engraving. 29.7 x 21 cm. Ref.: Bartsch 73; Meder 63, 2b. 84.331.22. Berlin, West Germany. 2 Sep. '83.

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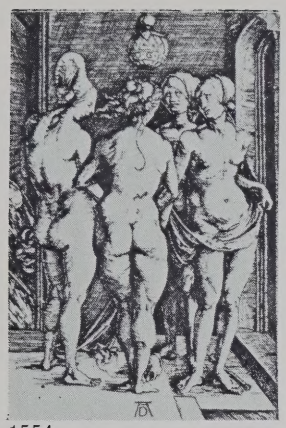

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1557 DURER, Albrecht (1471-1528). Melencolia, 1514. Engraving. 29.7 x 21 cm. Ref.: Bartsch 74; Meder 75.2. *84.331.4. Berlin, West Germany. 2 Sep. '83.

1558 DURER, Albrecht (1471-1528). Messenger, 1496. Engraving. 29.7 x 21 cm. Signed l/c: AD. Ref.: Bartsch 80; Meder 79a. *84.331.6. Berlin, West Germany. 2 Sep. '83.

1559 DURER, Albrecht (1471-1528). Peasant Couple Dancing, 1514. Engraving. 29.7 x 21 cm. Signed and dated u/c: AD, 1514. Ref.: Bartsch 90; Meder 88c. *84.331.18. Berlin, West Germany. 2 Sep. '83.

1560 DURER, Albrecht (1471-1528). Pilate Washing His Hands, 1512. Engraving. 29.7 x 21 cm. Signed and dated u/r: AD, 1512. Ref.: Bartsch 11; Meder 11b. *84.331.19. Berlin, West Germany. 2 Sep. '83.

1561 DURER, Albrecht (1471-1528). Prodigal Son, 1496. Engraving. 29.7 x 21 cm. Signed l/c: AD. Ref.: Bartsch 28; Meder 28d. *84.331.20. Berlin, West Germany. 2 Sep. '83.

1562 DURER, Albrecht (1471-1528). St. Jerome in His Study, 1514. Engraving. 29.7 x 21 cm. Signed l/r: AD. Ref.: Bartsch 60; Meder 59. *84.331.1. Berlin, West Germany. 2 Sep. '83.

1563 DURER, Albrecht (1471-1528). Six Warriors, 1495-6. Engraving. 29.7 x 21 cm. Signed l/c: AD. Ref.: Bartsch 88; Meder 81c. *84.331.23. Berlin, West Germany. 2 Sep. '83.

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1564 DURER, Albrecht (1471-1528). Three Peasants, 1497-8. Engraving. 29.7 x 21 cm. Signed l/c: AD. Ref.: Bartsch 86; Meder 87c. *84.331.16. Berlin, West Germany. 2 Sep. '83.

1565 DURER, Albrecht (1471-1528). Virgin and Child, 1520. Engraving. 29.7 x 21 cm. Signed and dated l/l: AD, 1520. Ref.: Bartsch 38; Meder 40a-b. *84.331.2. Berlin, West Germany. 2 Sep. '83.

1566 DURER, Albrecht (1471-1528). Virgin Crowned by Angel, 1520. Engraving. 29.7 x 21 cm. Signed and dated l/l: AD, 1520. Ref.: Bartsch 37; Meder 41. *84.331.7. Berlin, West Germany. 2 Sep. '83.

1567 DURER, Albrecht (1471-1528). Virgin of the Pear, 1511. Engraving. 29.7 x 21 cm. Signed l/l: AD. Ref.: Bartsch 41; Meder 33a-b. *84.331.21. Berlin, West Germany. 2 Sep. '83.

1568 DURER, Albrecht (1471-1528). Virgin Suckling the Infant Christ, 1519. Engraving. 29.7 x 21 cm. Signed and dated l/l: AD, 1519. Ref.: Bartsch 36; Meder 39. *84.331.10. Berlin, West Germany. 2 Sep. '83.

1569 DURER, Albrecht (1471-1528). The Walk, 1496-7. Engraving. 29.7 x 21 cm. Signed l/c: AD. Ref.: Bartsch 94; Meder 83Ib. *84.331.5. Berlin, West Germany. 2 Sep. '83.

Italian, 16th Century

1570 BECCAFUMI, Domenico di Pace, called Mecarino (1486-1551). Arched Entrance to Palace Surmounted by Medici Coat of Arms. Black chalk, pen and brown ink with brown wash on cream laid paper. 21.6 x 14.6 cm. Watermark: fragment on an anchor. *84.341.4. New York, N.Y. 7 Apr. '84.

Spanish, 20th Century

1571, DALI, Salvador (b. 1904). Horseman. Colored lithograph on cardboard. 40 x 30 cm. *84.330.12. Djursholm, Sweden. 16 Sep. '83.

1572 DALI, Salvador (b. 1904). Long-Legged Woman Dressed in Feathers, Dancing. Colored lithograph on cardboard. 40 x 30 cm. *84.330.13. Djursholm, Sweden. 16 Sep. '83.

1573 DALI, Salvador (b. 1904). Man Kneeling on One Knee. Colored lithograph on cardboard. 40 x 30 cm. *84.330.11. Djursholm, Sweden. 16 Sep. '83.

1574 MIRO, Joan (1893-1983). Insect on Red Dot. Lithograph. 35 x 30 cm. Signed. No. 4/50. *84.330.3. Djursholm, Sweden. 16 Sep. '83.

1575 MIRO, Joan (1893-1983). Man's and Woman's Heads. Colored lithograph on cardboard. 66 x 100 cm. Signed. No. 30. *84. 330.10. Djursholm, Sweden. 16 Sep. '83.

1576 PICASSO, Pablo (1881-1973). Study in Black. Lithograph. 37 x 52 cm. No. 4/50. Nude woman reclining, her head resting on her right arm, black background. *84.330.4. Djursholm, Sweden. 16 Sep. '83.

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Sculpture

American, 20th Century

1577 BACHMANN, Max (d. 1921). Elderly Indian Warrior, ca. 1900. Bronze with black patina, on green-veined marble base. H. incl. base 59.7 cm. Inscribed: Max/Bachmann. *84.350. Toronto, Ont. Oct. '83.

1578 CALDER, Alexandre (1898-1976). Blonde Lock of Hair, 1975. Painted sheet metal. Head is red with yellow hair. Note: only the head is missing. *84.358. New York, N.Y. Jun. '84.

1579 REMINGTON, Frederic (1861-1909). The Sergeant, 1904. Bronze with brown patina. H. 25.5 cm. Signed on base: Copyright by Frederic Remington. Stamped: Roman Bronze Works, N.Y. No. 59. *84. 338. San Francisco, Ca. 16 Feb. '84.

1580 SAIR, Billy. Colored Light Boxes (three). Each approx. 25.4 x 35.6 cm. 84.353.11-13. New York, N.Y. 8 May '69.

English, 20th Century

1581 MOORE, Henry (b. 1898). Seated Figure, 1929. Concrete. H. 45.1 cm. *84.351. London, England. 8 Mar. '84.

European, 16th Century

1582 Unknown. St. Catherine. Gilded wood. Approx. H. 100-110 cm. *84.324. Eloarte, Spain. 21 Aug. '83.

French, 19th Century

1583 RODIN, René François Auguste (1840-1917). Jean d'Aire. Bronze. Approx. H. 106.7 cm. Signed Rodin. Founder's mark: Georges Rudier-6. No. 6/10. One of the Burghers of Calais. 84.343. Philadelphia, Pa. May '84. *Reward.*

German, 17th Century

1584 KERN, Leonhard, Circle of (1588-1662). Lucretia. Bronze, on circular marble base. H. 28 cm. Probably cast from boxwood original. *84.341.15. New York, N.Y. 7 Apr. '84.

Italian, 17th Century

1585 Unknown. St. Ambrose, Bishop of Milan. Wood. H. 45 cm. *84.322.5. Varese, Italy. 18 May '83.

1586 Unknown. St. Augustine. Wood. H. 45 cm. *84.322.4. Varese, Italy. 18 May '83.

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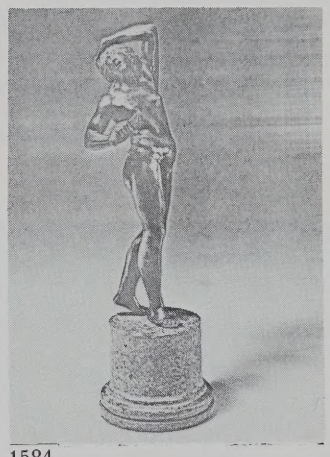
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1587 Unknown. San Carlo Borromeo. Wood. H. 45 cm. *84.322.2. Varese, Italy. 18 May '83.

1588 Unknown. Gregory the Great. Wood. H. 45 cm. *84.322.7. Varese, Italy. 18 May '83.

1589 Unknown. St. Gerard. Wood. H. 45 cm. *84.322.6. Varese, Italy. 18 May '83.

1590 Unknown. St. John. Wood. H. 45 cm. *84. 322.1. Varese, Italy. 18 May '83.

Spanish, 20th Century

1591 MIRO, Joan (1893-1983). Oiseau solaire, 1944-6. Bronze. 15.6 x 19.7 x 11.4 cm. No. 4/8. May bear Pace sticker with number 11613. *84.344. New York, N.Y. 15 May '84.

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1591

Ceramics, Pottery, Porcelain

1592 Vases (pair), 18th-19th c. White porcelain. H. 23 cm. Inv. No. 2392/94. Vases have two handles, dogs heads with rings through their mouths. One vase broken and mended. *84.315.1-2. Sintra, Portugal. 25 Aug. '83.

Clocks, Timepieces, Watches

1593 ELLIOT. English. Mantel Clock. Marked: 1(?)(?)42-J. Circular dial with Roman numerals, mahogany case. *84.330.29. Djursholm, Sweden. 16 Sep. '83.

Folk Art

1594 Hog Weathervane, late 19th c. Blackened from oxidation. 61 x 91.4 cm. *84.342.2. Newton, Ma. 10 Jun. '84.

1595 Massosiot Indian Weathervane, late 19th c. Copper with green patina. 91.4 x 137.2 cm. *84.342.1. Newton, Ma. 10 Jun. '84.

Furniture, Accessories

English

1596 Adam-Style Serpentine Front Console Tables (pair). Mahogany. 73.7 x 94 cm. *84.354.13-14. Washington County, N.Y. 29 May '84. *Reward.*

1597 Chippendale-Design Kneehole Desk. Mahogany, black leather top. L. 137.2 cm. Two drawers on either side of a central drawer. Cabriole legs. *84.354.1. Washington County, N.Y. 29 May '84. *Reward.*

1598 Chippendale Pie Crust Tip-Top Table, 18th c. Diam. of top 88.9 cm. 84.354.15. Washington County, N.Y. 29 May '84. *Reward.*

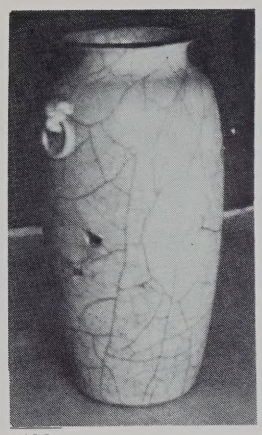
1599 WILLSON, M.S. & T. London, England. Elbow Eagle Pattern Chippendale Chairs (fourteen). Mahogany, leather seats. *84.354.2-10. Washington County, N.Y. 29 May '84. *Reward.*

Ivories

1600 Two Warriors and Two Winged Figures (four figurines), 14th c. Ivory. 8.8 x 8.2 cm. Attached to red velvet mount. *84.323.1-4. Brescia, Italy. 23 Jun. '84.

Jewelry

1601 Necklace. Gold and scarabs. 11 scarabs are Greco-Roman, the gold work is mid-19th c. Italian. *84.333. New York, N.Y. May '84.



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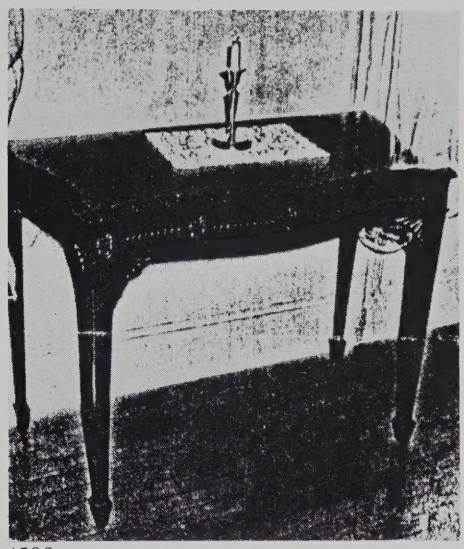

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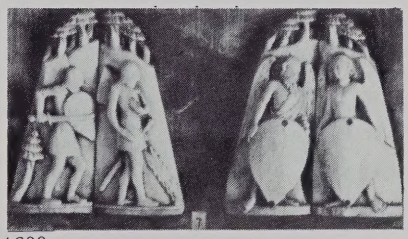

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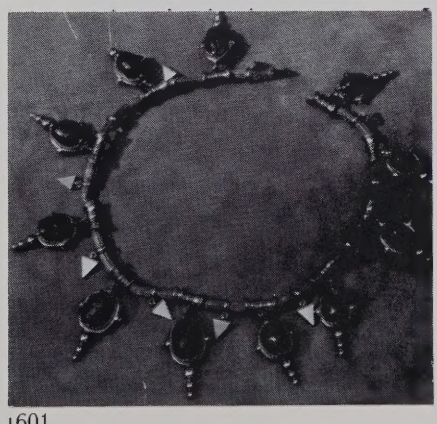


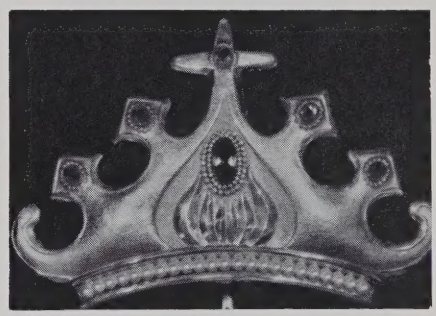
1601

Liturgical Objects

1602 Crown. Gilt silver, amethysts, diamonds, pearls. Crown detached from a picture of the Virgin. Large amethyst in center surrounded by 27 diamonds. A second, smaller amethyst above, flanked by four rubies. Base decorated with string of 23 pearls. *84.347.2. Piekary Slaskie, Poland. 1 Mar. '84.

1603 Crown. Gilt silver, three rubies, two light green chrisolites, and one yellow precious stone. Base decorated with string of 13 pearls. Crown detached from a picture of the Christ child. *84.347.1. Piekary Slaskie, Poland. 1 Mar. '84.

1604 Monstrance, 1650. Gold and silver with diamonds, emeralds, pearls, rubies, and other precious stones. H. 150 cm., Wt. 80 Kg. *84.211. Ayacucho, Peru. 5 Feb. '84.



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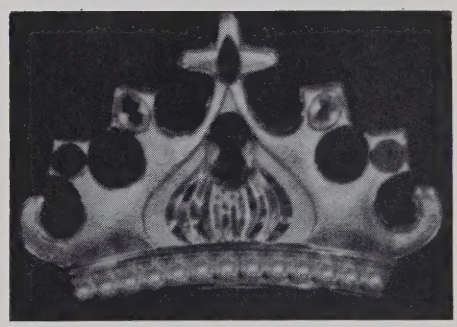

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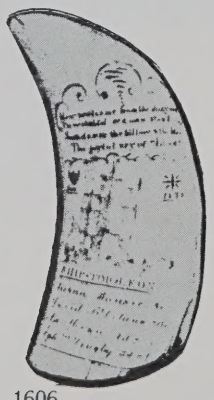


1606

Objects of Art

1605 Whaletooth of Coat of Arms and Naval Officer. L. 13.3 cm. Coat of arms of Rhode Island—anchor, young girl with ribbon marked "Hope," in red and black ink on recto. On verso, naval officer with "F" marked on belt, and American frigate, whale boat with seven men, in red and black ink. *84.357.2. Sharon, Ma. 28 Apr. '84.

1606 Whaletooth with Inscriptions. L. 20.3 cm. Marked on recto: How welcome from the dizzy mast The watchful seamen stand Sound o'er the billow & the blast The joyful cry of "Land" Ship-Timoleon Joshua Bunker, Master, David B. Delano, Mate, Asa Hohie 2d Mate, Ephm. Douglass 3d Mate. Decorated in center with a ship, shield marked June, a compass, and symbol marked 1833. Marked on verso: 75 bbls. J. SHEFFIELD Jr., Taken on West Coast Lat. 41.30 N. Lon. 131.00 W. *84.357.6. Sharon, Ma. 28 Apr. '84.

1607 Whaletooth with Man Holding Anchor. L. 12.7 cm. Man also holds hat, ship in background, and fence with arched trellis above figure. *84.357.7. Sharon, Ma. 28 Apr. '84.

1608 Whaletooth with Portrait and Standing Woman. L. 16.5 cm. Portrait of man, with ship behind him and marked "Matthew" (?) on recto; on verso woman standing, looking at lighthouse, colored with green and black ink. *84.357.1. Sharon, Ma. 28 Apr. '84.

1609 Whaletooth with Portrait of George Washington and Lafayette. L. 17.1 cm. Inscribed: WASHINGTON. Spread eagle, two U.S. flags, three laurel branches and six arrows, in red and black ink on recto. On verso, portrait of Lafayette, inscribed LA FAYETTE, with rooster, two French flags, liberty cap, in red, green and black ink. *84.357.4. Sharon, Ma. 28 Apr. '84.

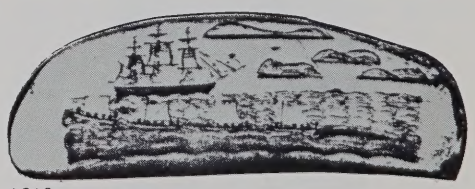
1610 Whaletooth with Ship, Four Whale Boats and Sperm Whale. L. 19.9 cm. Also decorating recto are four clouds, sun and rays, in red and black ink. On verso, wood base. *84.357.5. Sharon, Ma. 28 Apr. '84.

1611 Whaletooth with Soldier and Oval Scene. L. 19.9 cm. Standing soldier and inscribed "Major Andre" on recto. On verso an angel with woman. Inscribed: PERMIT ME TO EMBRACE THEE, CELESTIAL FRIEND REPLYED THE SOUL; AND OVERPOWERD BY THE ECSTATIC SENSE OF IT'S BEAUTITUDE, IT RECLINED ON THE ANGEL. *84.357.3. Sharon, Ma. 28 Apr. '84.

1607

1608 1608

1609



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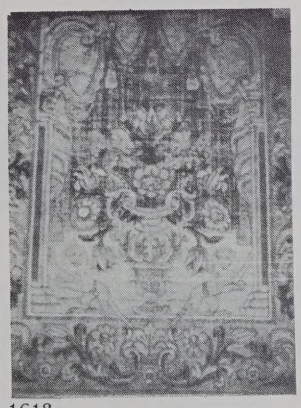

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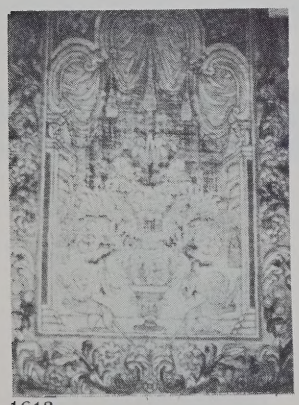

1613

Tapestries, Textiles

1612 Flemish. David Playing the Harp, Bringing the Ark of the Convenant to Jerusalem. 348 x 440 cm. *84.326. Lyons, France. 16 Sep. '83.

1613 Tapestries with Ornamental Designs. 231 x 151 cm., 237 x 153 cm., 253 x 201 cm., and 228 x 154 cm. Inv. Nos. 983, 990, 991, 992. *84.319.15-18. Rome, Italy. 18 Jan. '84.

1614 Tapestry of Anthony and Cleopatra Dining. 415 x 637 cm. Inv. No. 5503. *84.319.22. Rome, Italy. 18 Jan. '84.

1615 Tapestry of Hercules. 220 x 162 cm. Inv. No. 5833. *84.319.14. Rome, Italy. 18 Jan. '84.

1616 Tapestry of Old Warrior Receiving Gifts. 414 x 556 cm. Inv. No. 981. *84.319.20. Rome, Italy. 18 Jan. '84.

1617 Tapestry of Various Figures. 345 x 665 cm. Inv. No. 979. One figure wears a turban. *84.319.19. Rome, Italy. 18 Jan. '84.

1618 Tapestry of Warrior on Horseback, Armed with a Lance. 417 x 507 cm. Inv. No. 978. *84.319.21. Rome, Italy. 18 Jan. '84.

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Greek

Ceramics

1619 Bed. Terracotta. 4.8 x 6.3 cm. *84.320.27. Athens, Greece. 24 Jan. '82.

1620 Bed (four). Terracotta.
*84.320.29. Short legs. 5.1 x 14.1 x 6.5 cm.
*84.320.30. Short legs. 4.8 x 13.5 x 5.8 cm.
*84.320.31. Short legs. 2.5 x 7.9 x 4.9 cm.
*84.320.32. Short legs. 3.6 x 10.3 x 4.7 cm.
Athens, Greece. 24 Jan. '82.

1621 Miniature Idol. Terracotta. 5.6 x 3.5 cm. Headless deity holding pigeon. *84.320.34. Athens, Greece. 24 Jan. '82.

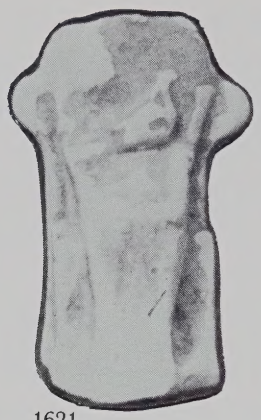
1622 Nude Figure Seated on Throne. Molded terracotta, reddish clay, traces of white slip. 8.0 x 8.1 cm. *84.320.39. Athens, Greece. 24 Jan. '82.

1623 Round Table with Three Legs. Terracotta. 3.5 x 6.0 cm. *84.320.25. Athens, Greece. 24 Jan. '82.

1624 Seated Goddess. Molded terracotta. 13.3 x 6.5 cm. *84.320.35. Athens, Greece. 24 Jan. '82.

1625 Seated Goddess. Molded terracotta. Square air vent in back. *84.320.37. Athens, Greece. 24 Jan. '82.

1626 Seated Goddess on Three-Legged Throne. Molded terracotta. 14.3 x 5.8 cm. *84.320.36. Athens, Greece. 24 Jan. '82.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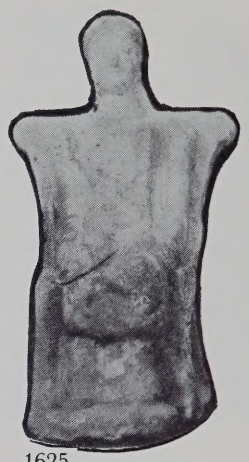
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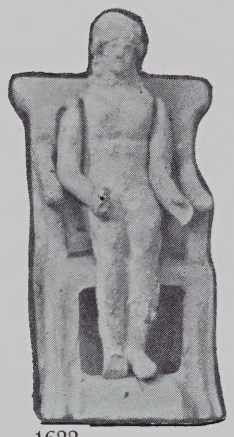
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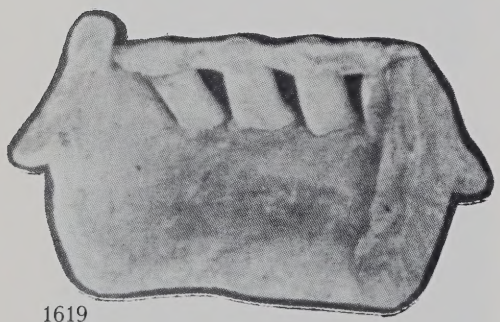
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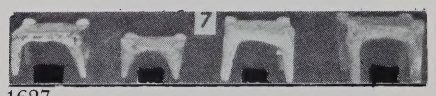
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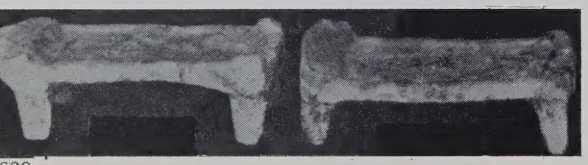
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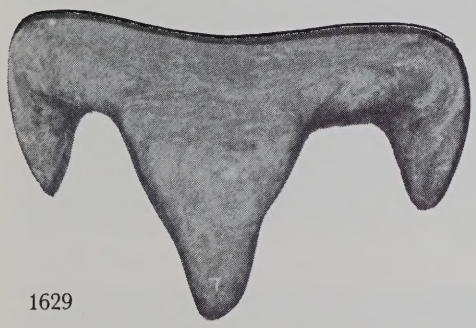

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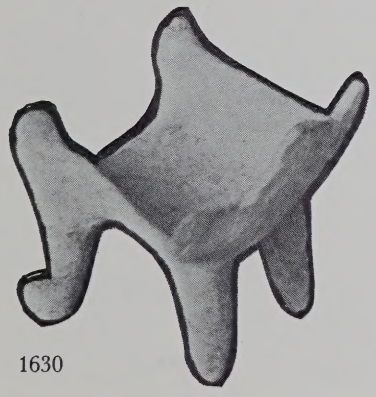


1630

1631

1627 Stools (nineteen). Terracotta.
*84.320.1. White and red decoration. 2.2 x 5.5 cm.
*84.320.2. Traces of white slip. 4.5 x 6.2 cm.
*84.320.3. Traces of white slip. 6.3 x 7.1 cm.
*84.320.4. White slip. 1.5 x 5.0 cm.
*84.320.5. White slip. 3.1 x 5.0 cm.
*84.320.6. White slip on red clay. 4.8 x 6.2 cm.
*84.320.8. White and red slip. 2.5 x 4.2 cm.
*84.320.9. White slip. 2.5 x 4.2 cm.
*84.320.10. 3.8 x 4.3 cm.
*84.320.11. White slip. 2.3 x 4.2 cm.
*84.320.12. White slip. 2.2 x 3.8 cm.
*84.320.13. White slip. 4.0 x 5.0 cm.
*84.320.14. White slip. 2.2 x 4.5 cm.
*84.320.15. 3.1 x 4.8 cm.
*84.320.16. White slip. 3.1 x 5.6 cm.
*84.320.17. Yellow slip. 4.2. x 5.8 cm.
*84.320.18. 3.3 x 5.9 cm.
*84.320.19. Long legs. 5.0 x 5.9 cm.
*84.320.20. Long legs. 5.4. x 6.2 cm.
Athens, Greece. 24 Jan. '82.

1628 Swan on Table. Terracotta. 3.0 x 5.4 cm. *84.320.26. Athens, Greece. 24 Jan. '82.

1629 Three-Legged Table. Terracotta. 2.5 x 7.2 cm. *84.320.7. Athens, Greece. 24 Jan. '84.

1630 Thrones or Chairs (five). Terracotta.
*84.320.21. Throne. 5.1 x 4.2 cm.
*84.320.22. Throne. 5.0 x 3.0 cm.
*84.320.23. Throne. 4.9 x 3.6 cm.
*84.320.24. Chair.
*84.320.33. Throne. 9.5 x 8.9 cm.
Athens, Greece. 24 Jan. '82.

1631 Veiled Seated Goddess. Molded terracotta. 13.5 x 8.6 cm., throne 9.0 x 6.2 cm. *84.320.38. Athens, Greece. 24 Jan. '82.

Roman

Sculpture

1632 Herm of Dionysus as a Child, 1st c. A.D. White marble. H. 28 cm. Inv. No. OP 2517. Figure stolen from the excavation at Oplontis. *84.334.30 Mar. '84. Torre Annunziata, Italy.

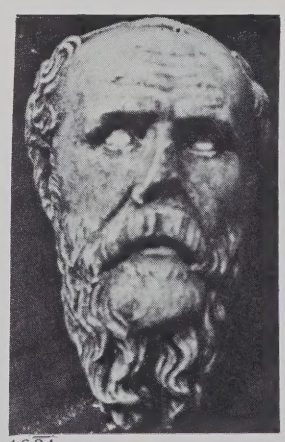
1633 Portrait of Lucilla. 2nd half-3rd quarter 2nd c. A.D. White marble. H. 20 cm. Inv. No. 528. Mended from several fragments. *84.335.2. Tivoli, Italy. 5 Mar. '84.

1634 Portrait of Sokrates, Type B, late 1st c. A.D. Marble. 35 x 21 cm. Inv. No. 3064. *84.335.3. Tivoli, Italy. 5 Mar. '84.

1635 Statuette of Dionysus Reclining, 2nd c. A.D. White marble. 60 x 37 cm. Inv. No. I006. *84.335.1. Tivoli, Italy. 5 Mar. '84.

1632

1633



1634

1635

Pre-Columbian

1636 Maya, Late Classic. Drum. Ceramic. Provenance: Barton Ramie, Cayo District, Belize. *84.362.4. Belmopan, Belize. 17 Sep. '83.

1637 Maya, Late Classic. Ear Flares (pair). Jade. Provenance: Cahal Pech, Cayo District, Belize. 84.362.5-6. Belmopan, Belize. 17 Sep. '83.

1638 Maya, Late Classic. Torch Holder. Ceramic. Provenance: Cahal Pech, Cayo District, Belize. *84.362.7. Belmopan, Belize. 17 Sep. '83.

1639 Maya. Mask. Ceramic. *84.362.9. Belmopan, Belize. 17 Sep. '83.

1640 Maya. Necklace. Jade. 69 beads and three pendants. *84.362.8. Belmopan, Belize. 17 Sep. '83.

1641 Maya, Preclassic. Strap Handle Bottle. Ceramic. Provenance: Cuello, Orange Walk District, Belize. *84.362.3. Belmopan, Belize. 17 Sep. '83.

1642 Maya, Postclassic. Effigy Censor of a Diving God. Molded ceramic. Provenance: Mayflower 3, Stann Creek District, Belize. *84.362.2. Belmopan, Belize. 17 Sep. '83.

1643. Maya, Postclassic. Effigy Vessel. Modeled and painted ceramic. Provenance: Santa Rita, Corozal District, Belize. *84.362.1. Belmopan, Belize. 17 Sep. '83.

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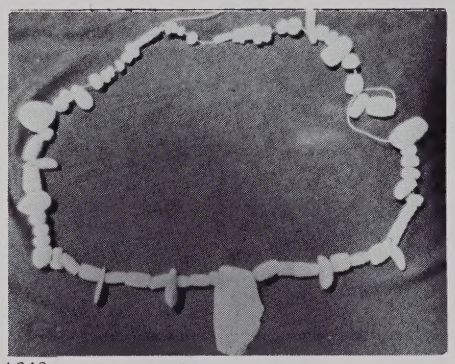

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Chinese

1644 Canton. Vases (pair). Stoneware. H. 33.2 cm., Diam. neck 16.1 cm., Diam. base 13.8 cm. Lobe-shaped brown handles. Fô lion lies on either side of the neck. Below the lions, where the body meets the neck, are four dragons in relief on a brown band. Another band around the base. On neck and body are warriors in pink, green and white on veined beige background. *84.317.5-6. Asunción, Paraguay. 9 Jun. '83.

1645 Child on Gray Horse (pair), 19th c. Porcelain. H. 19.1 cm. *84.363.3-4. New York, N.Y. 4 Jul. '84.

1646 Covered Vase, 16th c. Pink crystal. H. with lid 60 cm., H. without lid 24 cm., W. 35 cm., Wt. 36 Kg. Vase decorated with dragon and stylized clouds. Cover decorated the same. *84.317.2. Asunción, Paraguay. 9 Jun. '83.

1647 Gate in a Wall with Battlement, 16th c. Malachite. 34.5 x 39 cm., Wt. 9 Kg. Two horsemen fight before gate, foot soldier to right. *84.317.3. Asunción, Paraguay. 9 Jun. '83.

1648 Great Lion of Fô, 16th c. Pink quartz. 31 x 39 x 12 cm., Wt. 18 Kg. *84.317.1. Asunción, Paraguay. 9 Jun. '83.

1649 K'ang-Hsi Vase with Lid, 1654-1722. Porcelain. Approx. H. 32 cm. Blue flowers and geishas on white ground. *84.316.2. Detmold, West Germany. 8 Aug. '83.

1645

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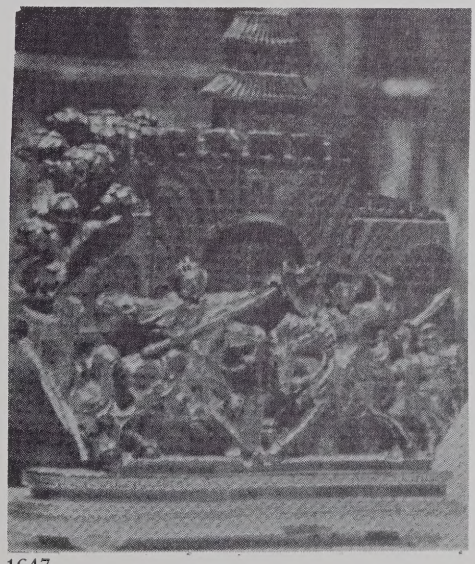


1647

1650 Koro. Green jadeite. 17.1 x 26.7 cm. Fu lion finial, body has relief carving, and dragon-head handles bearing rings. *84.363.1. New York, N.Y. 4 Jul. '84.

1651 Teapot. Green jadeite. H. 16.5 cm. *84.363.2. New York, N.Y. 4 Jul. '84.

1650

1651

Indian

1652 Head, 12th c. Sandstone. H. 22 cm. *84.364. England. Jul. '84.

1652

Japanese

Ceramics, Pottery, Porcelain

1653 Imari Vase. Porcelain. Approx. H. 33 cm. Blue floral motif, and brown on white ground. *84.316.2. Detmold, West Germany. 8 Aug. '83.

1654 Imari Vase with Lid. Porcelain. Approx. H. 30.5 cm. Blue floral motif, and brown on white ground. *84.316.1. Detmold, West Germany. 8 Aug. '83.

1655 Kyoto. Plate, 16th c. "Satsuma" pottery. Diam. 24.8 cm. Raised rim of plate decorated in gold with garland of flowers in white and pink enamel. Around the garland are small five-petalled flowers in relief with a pattern of finely painted brown flowers. Stylized waves in gold relief at base of rim. Center of dish carries rectangular representation of a landscape with pagodas surrounded by trees and mountains on the horizon. Approximately 20 painted human figures in the landscape. Around this central picture is a geometric background formed by hexagonal shapes. Two smaller pictures on either side of the central picture. *84.317.4. Asunción, Paraguay. 9 Jun. '83.

Prints and Drawings

1656 KUNISAKI. Lady in a Boat, Riverside Balcony, 19th c. Colored woodcut. 35 x 50 cm. *84.330.6. Djursholm, Sweden. 16 Sep. '83.

1657 UTAGAWA, Kunisada (Utagawa Toyokuni III, 1786-1864). Two Women Wearing Scarves, Standing on Wide-Planked Floor. Colored woodcut. 35 x 50 cm. *84.330.5. Djursholm, Sweden. 16 Sep. '83.

1653

1654

1655

1656

1657

Sword Ornaments

1658 Akasaka School. Tsuba—Mokko Shape, mid-17th c. Iron. Diam. 8.2 cm. *84.360.99. Bloomfield Hills, Mi. 3 Jun. '84

1659 Akasaka School, Edo. Tsuba—Chrysanthemum with Stem and Leaves, mid-18th c. Iron. Diam. 7.3 cm. *84.360.83. Bloomfield Hills, Mi. 3 Jun. '84.

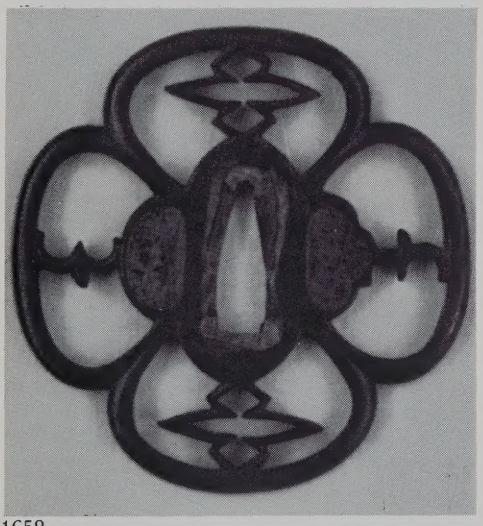
1660 Akasaka School, Edo. Tsuba—Family Crest, mid-18th c. Iron. Diam. 6.5 cm. *84.360.114. Bloomfield Hills, Mi. 3 Jun. '84.

1661 Akasaka School, Kyoto. Tsuba—Moon and Constellation of Stars, mid-18th c. Iron. W. 6.3 cm. *84.360.45. Bloomfield Hills, Mi. 3 Jun. '84.

1662 Akasaka School, Yedo. Tsuba—Pine Tree Crest, early 18th c. Iron. W. 6.4 cm. *84.360.11. Bloomfield Hills, Mi. 3 Jun. '84.

1663 Bushu School. Tsuba. Brass. W. 5.7 cm. *84.360.108. Bloomfield Hills, Mi. 3 Jun. '84.

1664 Bushu School. Tsuba—Dragon, early 19th c. Brass. W. 6.2 cm. *84.360.36. Bloomfield Hills, Mi. 3 Jun. '84.



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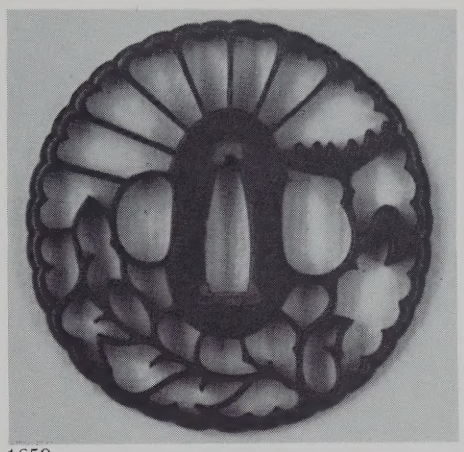

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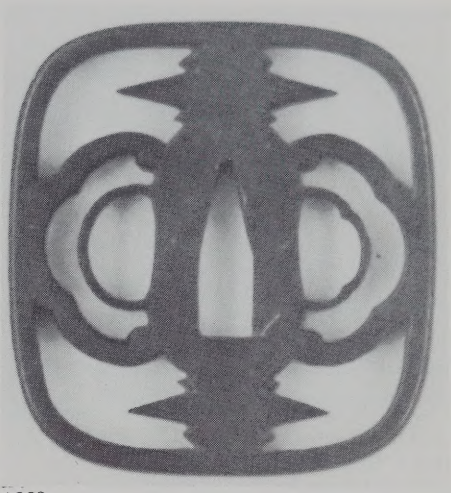

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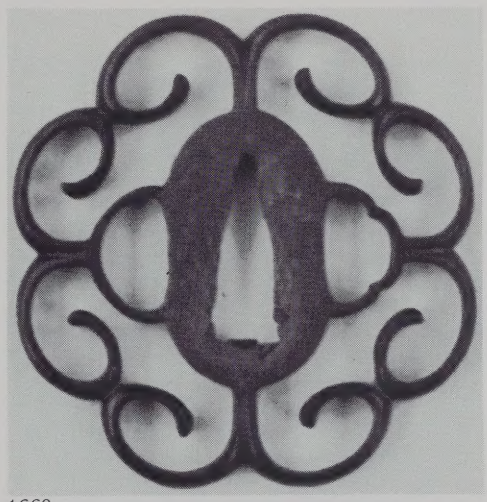

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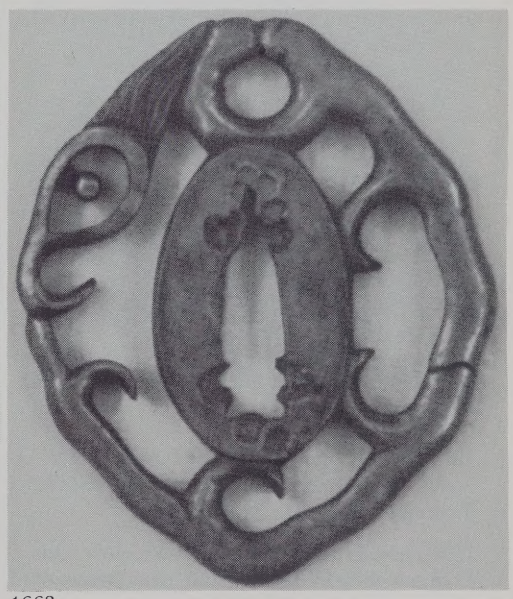

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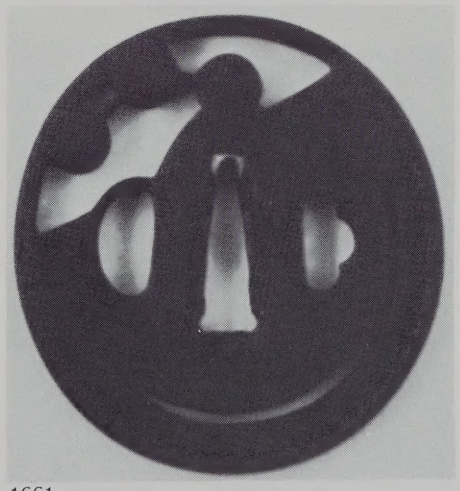

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1665 Bushu Style, Musashi Province. Tsuba—Symbols of the Sky, Dragon and Clouds, mid-19th c. Iron. W. 7. 5 cm. Inscribed on inlaid plaque of Shibuichi: Ko·mei·sai Shigeyoshi. *84.360.14. Bloomfield Hills, Mi. 3 Jun. '84.

1666 Bushu Style, Tokyo. Tsuba—Mokko Shape with Wood Grain Design, mid-18th c. Iron. W. 6.4 cm. *84.360.43. Bloomfield Hills, Mi. 3 Jun. '84.

1667 Choshu School. Tsuba—Fish Net, mid-18th c. Iron, gold nunome decoration. Diam. 7.4 cm. *84.360.6. Bloomfield Hills, Mi. 3 Jun. '84.

1668 Choshu Style. Tsuba—Orchids, late 18th c. Iron. W. 7.3 cm. *84.360.72. Bloomfield Hills, Mi. 3 Jun. '84.

1669 Choshu Style. Tsuba—Eight Kiri Crests on Waves, late 18th c. Iron with brass inlay and silver dots. W. 7.3. cm. *84.360.98. Bloomfield Hills, Mi. 3 Jun. '84.

1670 Gomoku Zogan Style. Tsuba, late 19th c. Iron with brass overlay. Diam. 7.4 cm. *84.360.79. Bloomfield Hills, Mi. 3 Jun. '84.

1671 Hamano School. Tsuba—Scroll and Broom, mid-17th c. Iron with gold inlay. W. 6.9 cm. *84.360.55. Bloomfield Hills, Mi. 3 Jun. '84.

1672 Heianjo Style. Tsuba—Chrysanthemum, late 16th c. Iron with brass inlay. W. 7.0 cm. *84.360.53. Bloomfield Hills, Mi. 3 Jun. '84.

1673 Heianjo Style. Tsuba—Flight of Birds, early 17th c. Iron. Diam. 7.0 cm. *84.360.66. Bloomfield Hills, Mi. 3 Jun. '84.

1674 Heianjo Style, Kyoto. Tsubu, early 17th c. Iron with brass and shakudo inlay, traces of silver and gold nunome. W. 8.0 cm. *84.360.88. Bloomfield Hills, Mi. 3 Jun. '84.

1675 Heianjo Style, Kyoto. Tsuba, early 17th c. Iron with brass inlay. Diam. 7.1 cm. *84.360.90. Bloomfield Hills, Mi. 3 Jun. '84.

1676 Heianjo Style, Kyoto. Tsuba—Tachi Tsuba, early 18th c. Iron, with traces of gold and silver nunome. Diam. 7.1 cm. *84.360.16. Bloomfield Hills, Mi. 3 Jun. '84.

1677 Heianjo Style, Kyoto. Tsuba—Two Squirrels, mid-18th c. Iron with brass eyes. W. 7.5 cm. *84.360.109. Bloomfield Hills, Mi. 3 Jun. '84.

1678 Heianjo Style, Kyoto. Tsuba—Vines and Hawk Feathers, early 17th c. Iron with brass inlay. Diam. 7.6 cm. *84.360.58. Bloomfield Hills, Mi. 3 Jun. '84.

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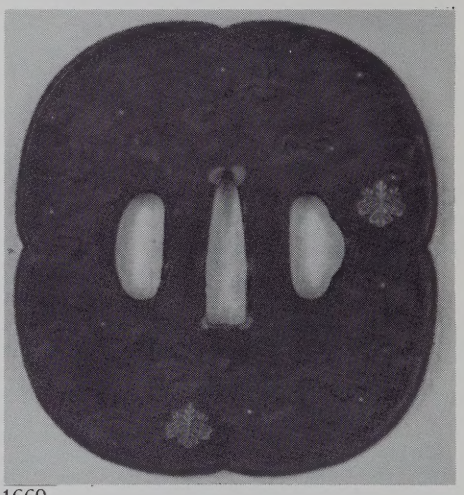
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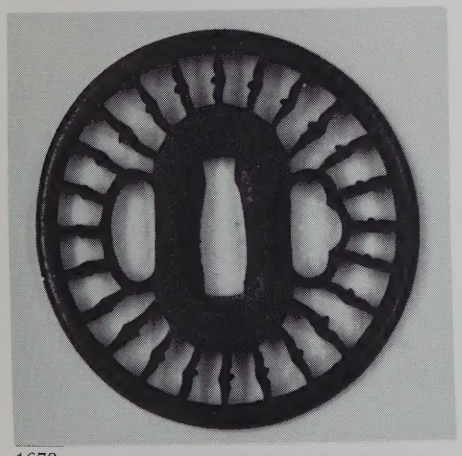

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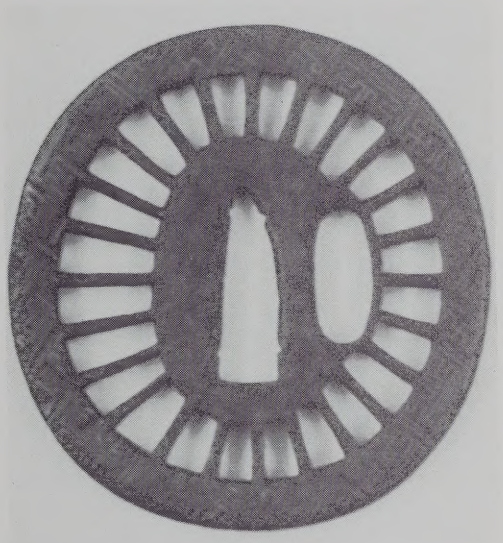

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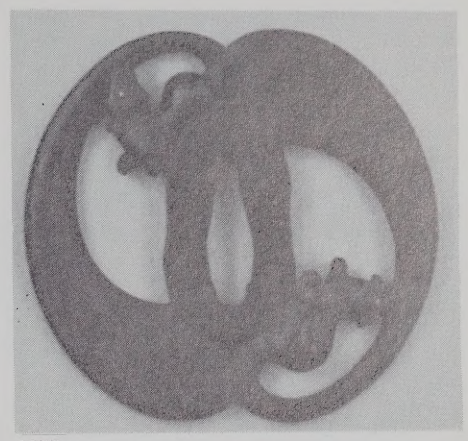

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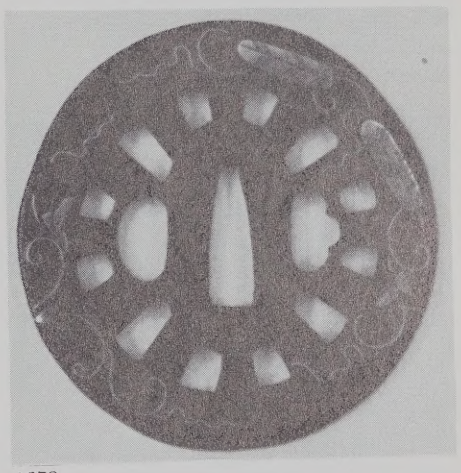

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1679 Higo School. Tsuba—Cherry Blossoms, late 18th c. Iron with gold and silver nunome. W. 5.5 cm. *84.360.37. Bloomfield Hills, Mi. 3 Jun. '84.

1680 Higo School. Tsuba—Chrysanthemum, early 18th c. Iron. Diam. 8.0 cm. *84.360.69. Bloomfield Hills, Mi. 3 Jun. '84.

1681 Higo School. Tsuba—Kiri Plant and Flowers, early 19th c. Iron with silver nunome. W. 7.6 cm. *84.360.20. Bloomfield Hills, Mi. 3 Jun. '84.

1682 Hirado School. Tsuba, early 19th c. Gilt brass with enamel. W. 5.1 cm. *84.360.118. Bloomfield Hills, Mi. 3 Jun. '84.

1683 Hirata Style. Tsuba, 20th c. Enamel on copper. W. 7.7 cm. Maple leaves and cherry blossoms on red side, symbols of prosperity and wealth on green side. *84.360.103. Bloomfield Hills, Mi. 3 Jun. '84.

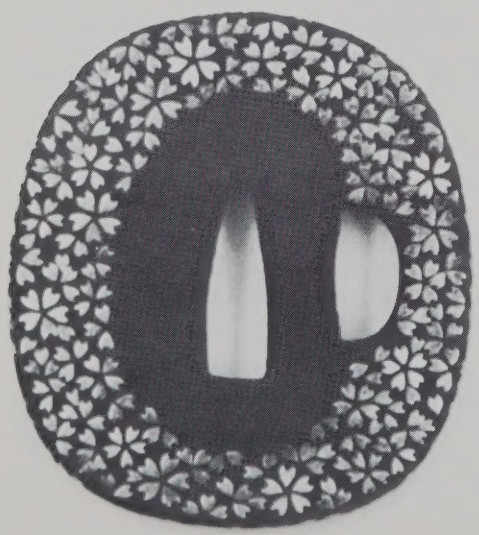
1684 ITSUNAGA. Naga. Tsuba—Mt. Fuji with Pine Trees at its Base, early 18th c. Iron with gilt brass inlay. Diam. 5.1 cm. Signed. *84.360.29. Bloomfield Hills, Mi. 3 Jun. '84.

1685 Kaga School. Tsuba—Shells and Seaweed, mid-18th c. Shakudo with gold, silver and copper inlay. Diam. 6.9 cm. *84.360.100. Bloomfield Hills, Mi. 3 Jun. '84.

1686 Kaga Yoshiro Style. Tsuba—Vine and Leaf, late 16th c. Iron with brass inlay. W. 6.3 cm. *84.360.31. Bloomfield Hills, Mi. 3 Jun. '84.

1687 Kamakura Style. Tsuba—Lobster, early 17th c. Iron with brass eyes. W. 6.4 cm. *84.360.42. Bloomfield Hills, Mi. 3 Jun. '84.

1688 Kanayama Style. Tsuba—Straw Rope Around Four Hachiman. Iron. W. 6.4 cm. *84.360.57. Bloomfield Hills, Mi. 3 Jun. '84.



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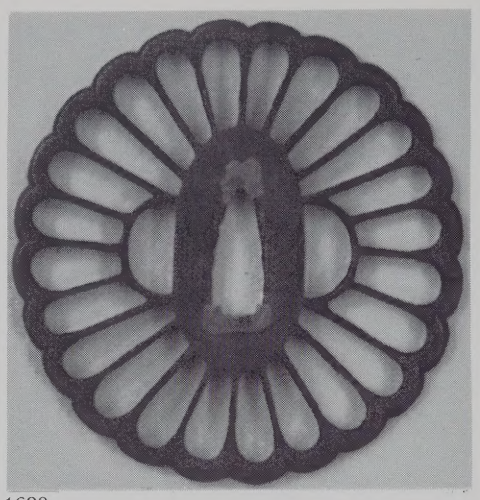

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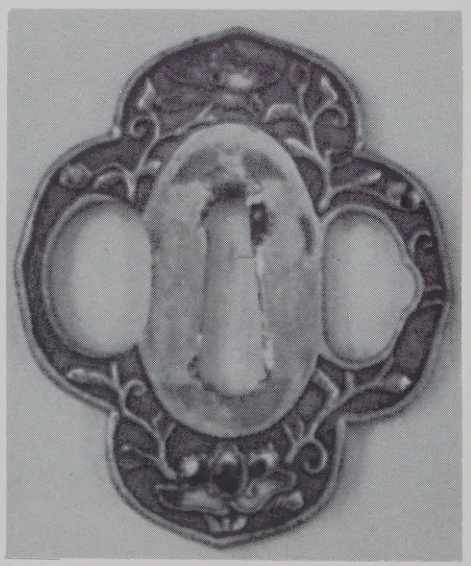

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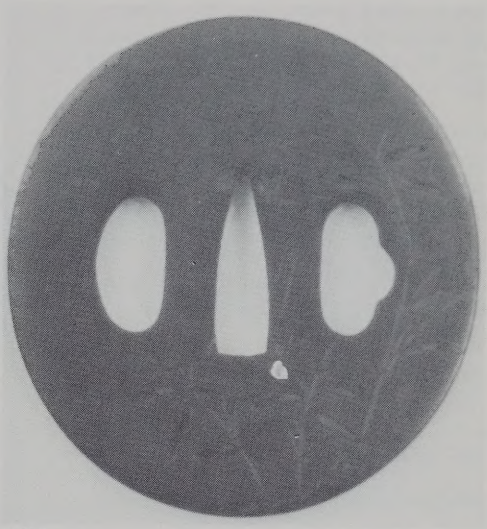
1689 KANEIYE. Yamashiro Province. Tsuba—Fisherman, late 17th c. Iron with gold and silver inlay. W. 7.8 cm. Signed. *84.360.86. Bloomfield Hills, Mi. 3 Jun. '84.

1690 Katchushi Style. Tsuba—Good Luck Characters, early 17th c. Iron. Diam. 7.7 cm. *84.360.95. Bloomfield Hills, Mi. 3 Jun. '84.

1691 KAZU CHIKA. Yedo. Tsuba—Bamboo. Iron. Diam. 7.0 cm. Signed. *84.360.70. Bloomfield Hills, Mi. 3 Jun. '84.

1692 KAZU MASA. Kofu. Tsuba—Constellation of the Dragon with the Ken Sword in his Tail, late 19th c. Iron. W. 7.3 cm. Signed. *84.360.40. Bloomfield Hills, Mi. 3 Jun. '84.

1693 Kenjo Shoami Style. Tsuba—Kenjo, early 18th c. Iron with gold nunome. W. 5.1 cm. *84.360.39. Bloomfield Hills, Mi. 3 Jun. '84.



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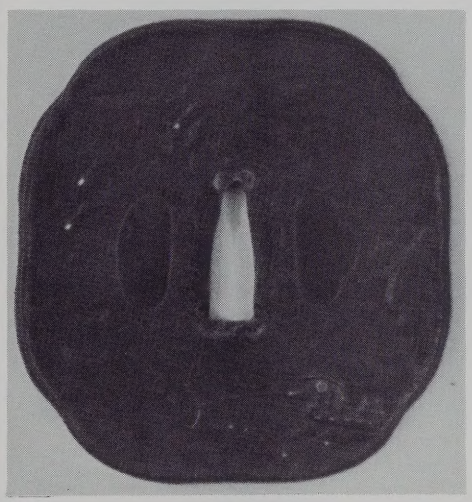

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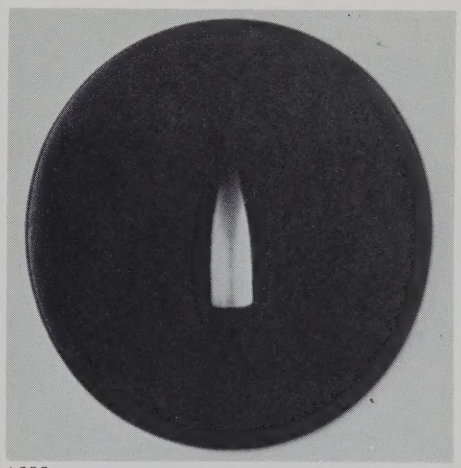

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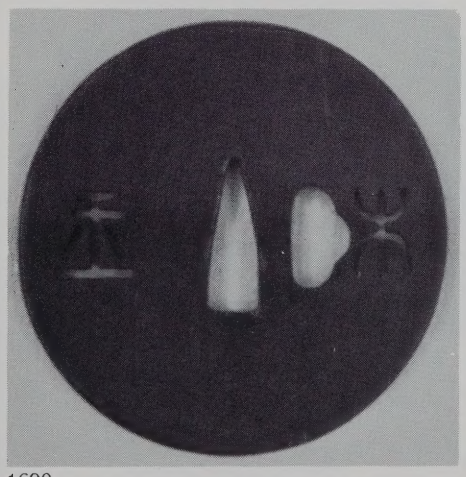

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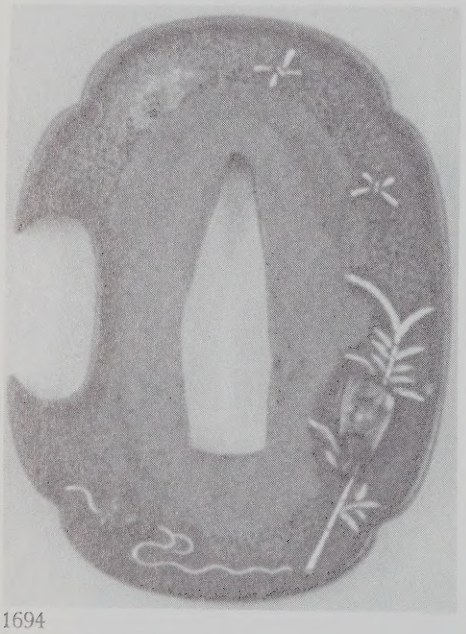
1694 KINKO. Tsuba, late 18th c. Copper with shibuichi rim, gold, silver and shakudo inlay. W. 4.0 cm. *84.360.121. Bloomfield Hills, Mi. 3 Jun. '84.

1695 KINKO. Umetada School (?). Tsuba—Bamboo and Water, late 18th c. Brass, gold nunome, shakudo rim. Diam. 6.7 cm. *84.360.1. Bloomfield Hills, Mi. 3 Jun. '84.

1696 Ko-Hagi Style. Tsuba—Chrysanthemum, mid-18th c. Iron. W. 6.9 cm. *84.360.60. Bloomfield Hills, Mi. 3 Jun. '84.

1697 Ko-Shoami School. Tsuba—Buddhist Wheel of Law, early 18th c. Iron, gold inlay on rim. Diam. 8.2 cm. *84.360.8. Bloomfield Hills, Mi. 3 Jun. '84.

1698 Ko-Shoami School. Tsuba—Ocean Waves at Night, early 17th c. Iron with silver moon and spray. Diam. 7.2 cm. *84.360.65. Bloomfield Hills, Mi. 3 Jun. '84.



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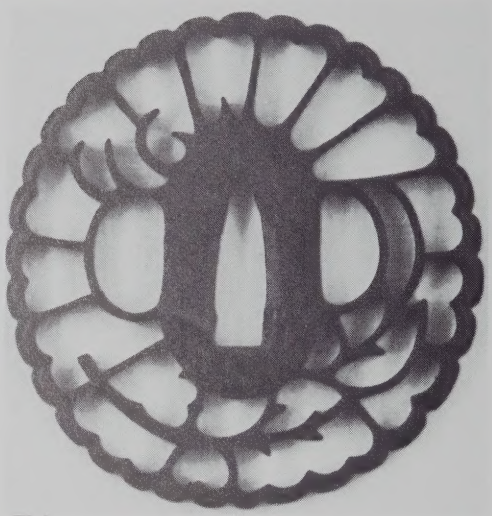

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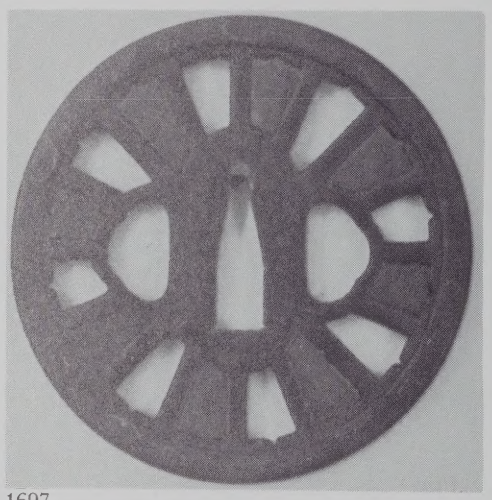

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1699 KYO-SUKASHI. Kyoto. Tsuba, late 16th c. Iron. Diam. 7.3 cm. *84.360.7. Bloomfield Hills, Mi. 3 Jun. '84.

1700 KYO-SUKASHI. Kyoto. Tsuba, late 17th c. Iron and copper. W. 6.8 cm. *84.360.9. Bloomfield Hills, Mi. 3 Jun. '84.

1701 KYO-SUKASHI. Kyoto. Tsuba—Chrysanthemum, early 18th c. Iron. Diam. 7.3 cm. *84.360.124. Bloomfield Hills, Mi. 3 Jun. '84.

1702 KYO-SUKASHI. Kyoto. Tsuba—Family Crest, mid-18th c. Iron. W. 6.6. cm. *84.360.68. Bloomfield Hills, Mi. 3 Jun. '84.

1703 Machi-Bori. Tsuba—Insects on Cane Mat, late 19th c. Shibuichi with copper gilt, shakudo and silver inlay. W. 4.6 cm. *84.360.116. Bloomfield Hills, Mi. 3 Jun. '84.

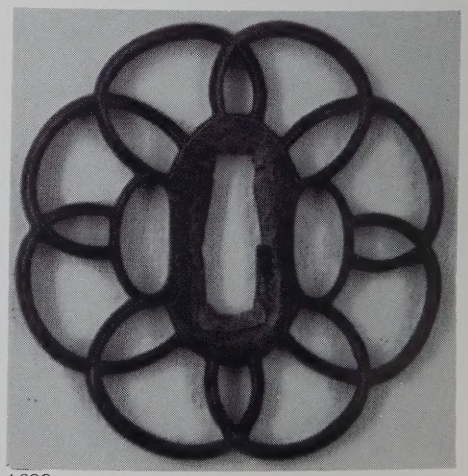
1704 Machi-Bori. Tsuba—Puppy and Abalone Shell on a Rope, late 19th c. Brass. W. 4.8 cm. *84.360.26. Bloomfield Hills, Mi. 3 Jun. '84.

1705 Machi-Bori, Kinko. Tsuba—Dragon and Tiger. Shibuichi, gilt copper. W. 6.0 cm. *84.360.25. Bloomfield Hills, Mi. 3 Jun. '84.

1706 Machi-Bori, Kinko. Tsuba—Egret in the Swamp by the Light of the Moon, mid-19th c. Shakudo, gold-plated rim, gold, silver and copper inlay. W. 5.0 cm. *84.360.23. Bloomfield Hills, Mi. 3 Jun. '84.

1707 Machi-Bori, Kinko. Tsuba—Man Leading Ox, mid-19th c. Shibuichi with gold, shakudo and copper inlay. Diam. 6.5 cm. *84.360.105. Bloomfield Hills, Mi. 3 Jun. '84.

1708 Machi-Bori, Kinko. Tsuba—Quail, Rock and Vine, late 18th c. Brass with gold, shakudo and copper inlay. W. 5.4 cm. *84.360.24. Bloomfield Hills, Mi. 3 Jun. '84.



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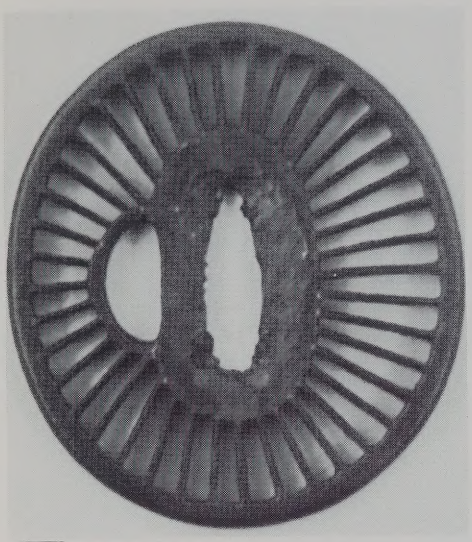

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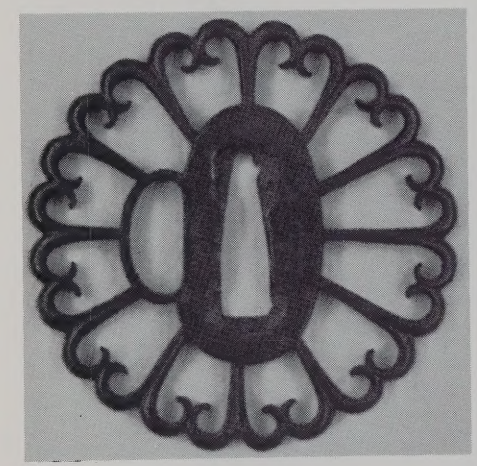

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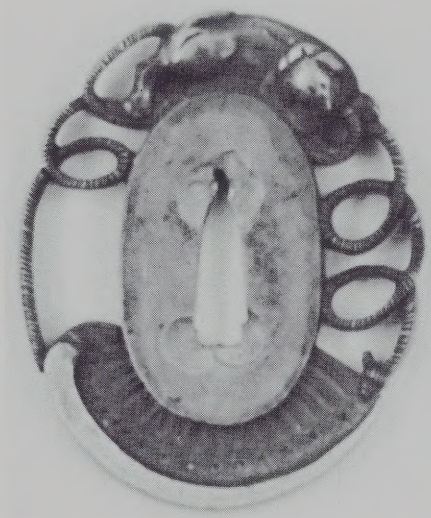

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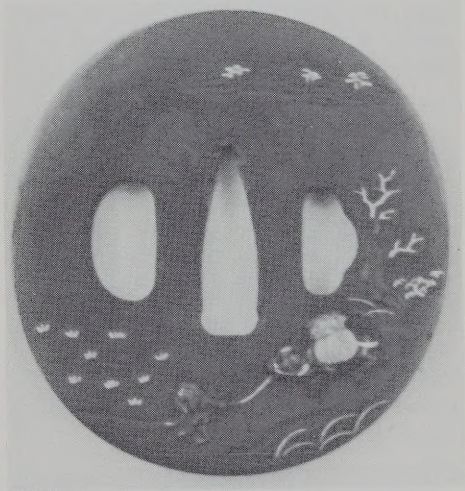

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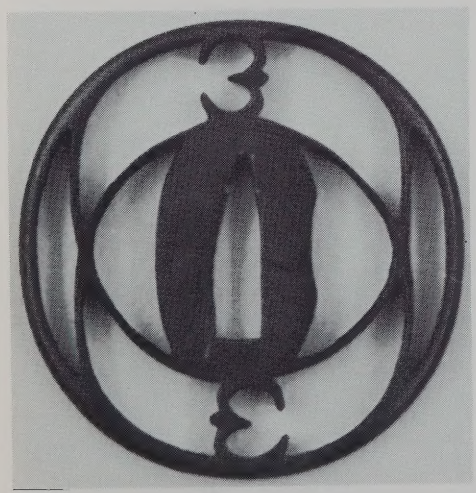

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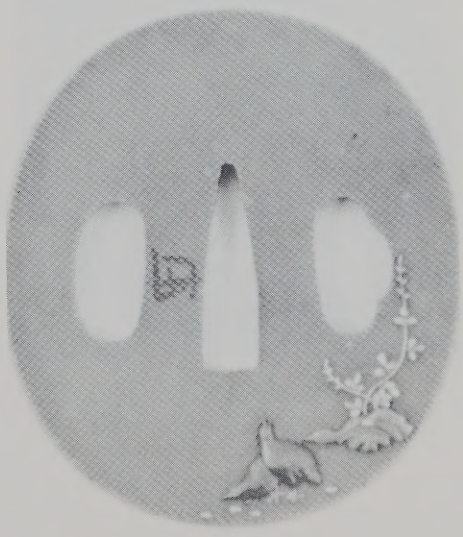


1708

1709 Machi-Bori, Kinko. Tsuba—Two Dragonflies, mid-19th c. Shakudo with gold gilt. W. 6.9 cm. *84.360.120. Bloomfield Hills, Mi. 3 Jun. '84.

1710 MASA KATSU (called Jingobei). Sakura, Shimosa Province. Tsuba—Family Crest, mid-18th c. Iron with gold nunome. Diam. 7.9 cm. *84.360.50. Bloomfield Hills, Mi. 3 Jun. '84.

1711 MASATOYO (of Okada Family, Musashi). Tsuba—Fisherman Hauling in Nets, 1820-40. Iron with traces of gold inlay. W. 5.3 cm. *84.360.32. Bloomfield Hills, Mi. 3 Jun. '84.

1712 MASA TSUGU. Sagami Province. Tsuba, late 17th c. Iron. Diam. 7.1 cm. Signed. *84.360.61. Bloomfield Hills, Mi. 3 Jun. '84.

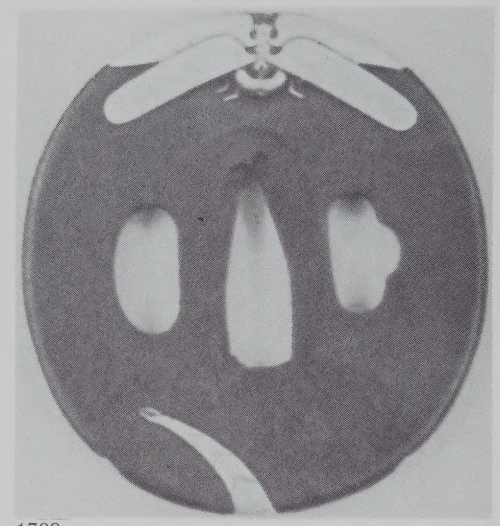
1713 MIDZU TOSHI (or Kageharu). Tsuba, mid-19th c. Iron, gold, silver, and shakudo inlay. W. 6.0 cm. Tiger and dragon on recto; pattern and waves on verso. *84.360.13. Bloomfield Hills, Mi. 3 Jun. '84.

1714 Miochin School. Tsuba—Raiden, late 17th c. Iron. W. 4.9 cm. *84.360.85. Bloomfield Hills, Mi. 3 Jun. '84.

1715 Miochin Style. Tsuba—Two Wheels, late 18th c. Iron, copper gilt plug. W. 6.6. cm. *84.360.12. Bloomfield Hills, Mi. 3 Jun. '84.

1716 MITSU, Shige (Student of Shige Haru). Nara School. Tsuba—Boatman at Night, mid-18th c. Iron, inlay of shakudo and gilt copper. W. 6.2 cm. *84.360.2. Bloomfield Hills, Mi. 3 Jun. '84.

1717 MUNENOBU, Miochin. Tsuba, 1616-23. Iron. Diam. 7.5 cm. Signed MIOCHIN OSUMI-NO-KAMi. *84.360.82. Bloomfield Hills, Mi. 3 Jun. '84.



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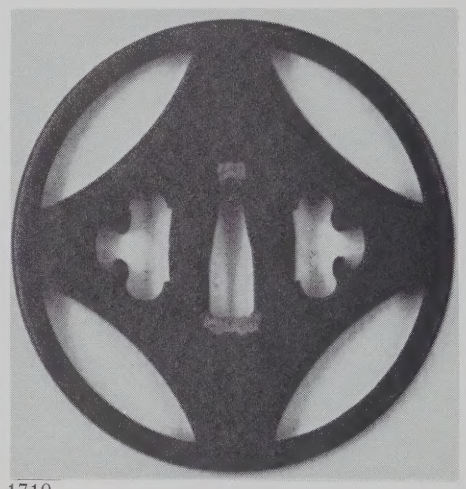

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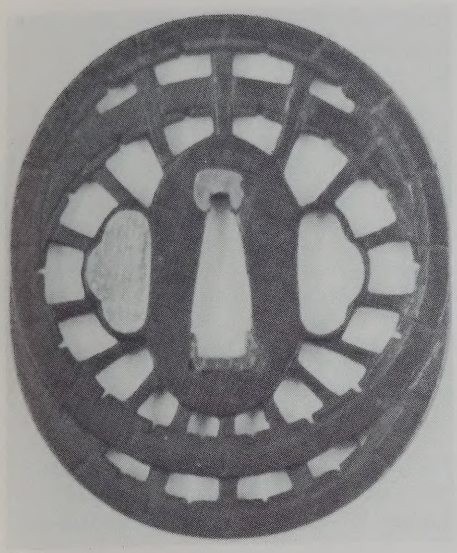

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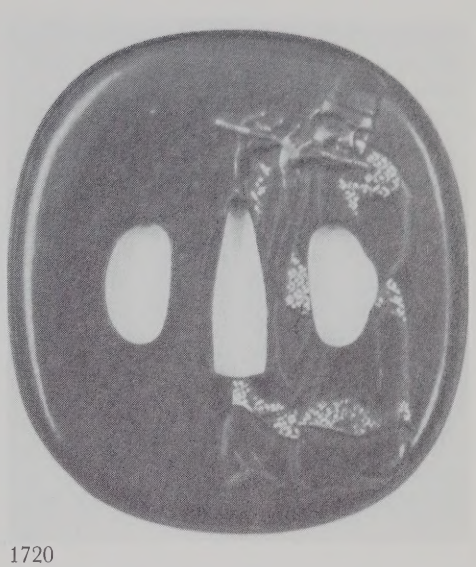
1718 NAGA-TSUGU. Tsuba, early 18th c. Iron. W. 7.6 cm. Signed. *84.360.78. Bloomfield Hills, Mi. 3 Jun. '84.

1719 NAMBAN. Hizen Province. Tsuba—Two Dragons in the Waves, mid-18th c. Iron. W. 6.7 cm. *84.360.87. Bloomfield Hills, Mi. 3 Jun. '84.

1720 Nara School. Tsuba—Musician, late 18th c. Iron, shakudo inlay and gold nunome. W. 6.9 cm. *84.360.3. Bloomfield Hills, Mi. 3 Jun. '84.

1721 Nara School. Tsuba—Tiger, Rock and Waterfall, late 18th c. Iron with brass inlay. W. 5.6 cm. *84.360.34. Bloomfield Hills, Mi. 3 Jun. '84.

1722 Omari Sukashi School. Tsuba—Catfish Playing in Water, mid-17th c. Iron and brass inlay. Diam. 7.8 cm. *84.360.81. Bloomfield Hills, Mi. 3 Jun. '84.



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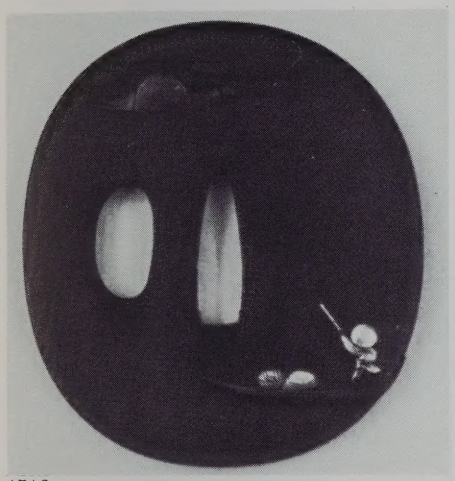

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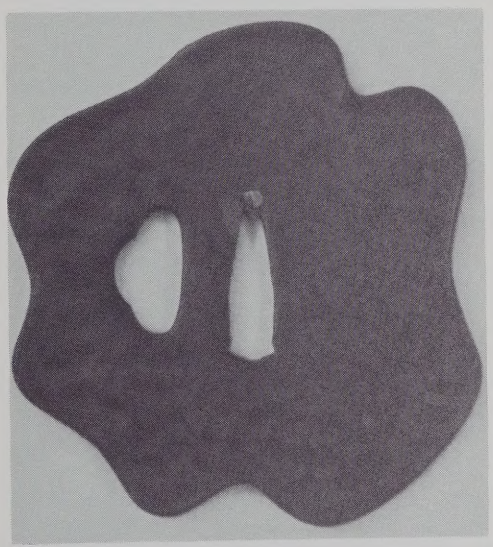

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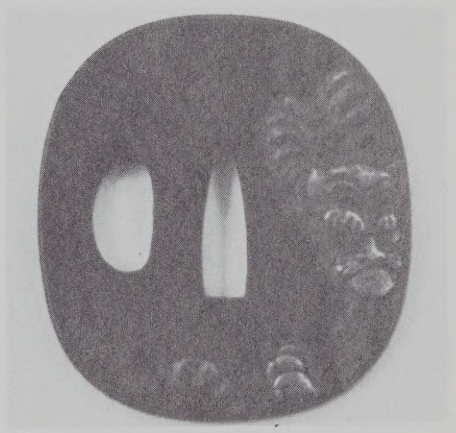

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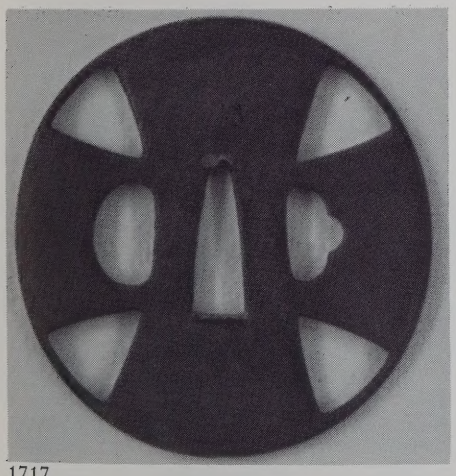

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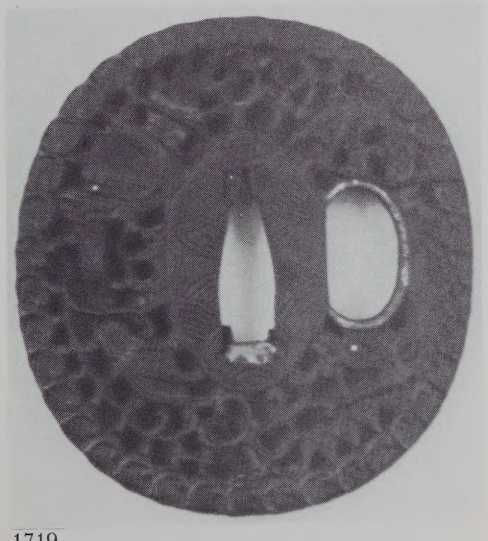

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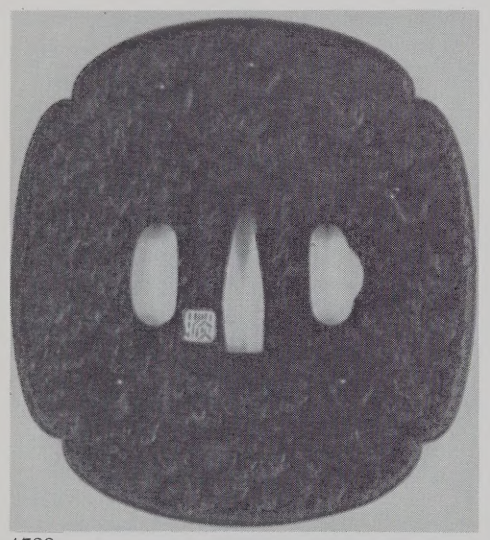
1723 SANKEI TENSUISHI HONKOKU. Ki Province. Tsuba—Chidori, 1848-54. Iron with gold inlay. Diam. 8.4 cm. Signed. *84.360.96. Bloomfield Hills, Mi. 3 Jun. '84.

1724 Saotome School. Tsuba, late 18th c. Iron. W. 11.9 cm. *84.360.76. Bloomfield Hills, Mi. 3 Jun. '84.

1725 SEIJUKEN EIJU. Tsuba—Daikoku, early 19th c. Iron. Diam. 7.1 cm. *84.360.49. Bloomfield Hills, Mi. 3 Jun. '84.

1726 SEI-RYO-KEN, Eiju. Tsuba—Floral Pattern, late 19th c. Iron. W. 6.1 cm. Signed. *84.360.33. Bloomfield Hills, Mi. 3 Jun. '84.

1727 Shoami School. Tsuba, early 18th c. Iron with brass inlay. Diam. 8.6 cm. *84.360.71. Bloomfield Hills, Mi. 3 Jun. '84.



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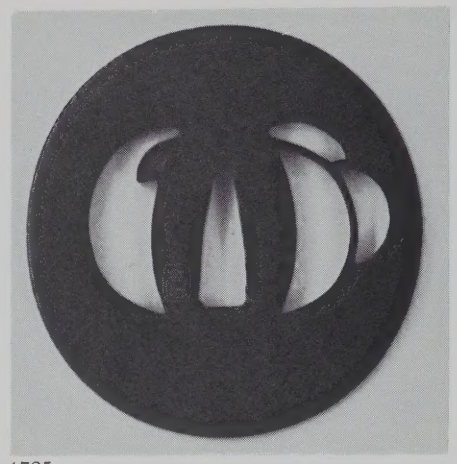

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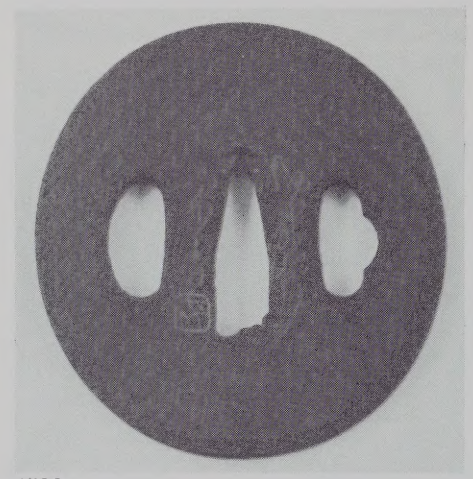

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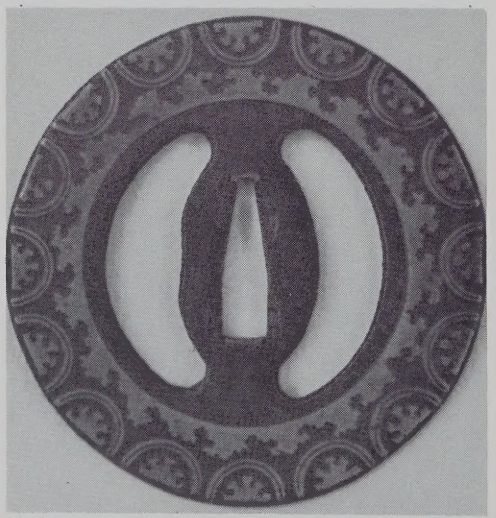

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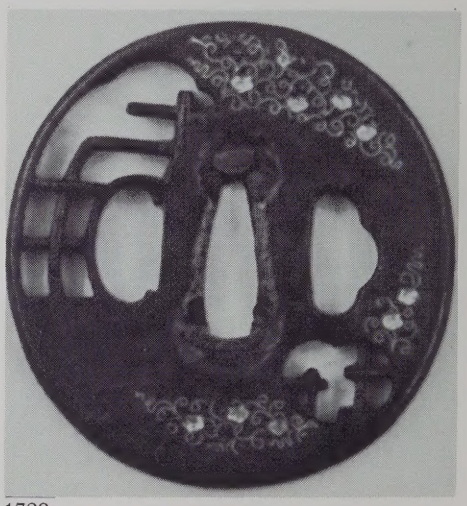
1728 Shoami School. Tsuba, mid-18th c. Iron with gold nunome. W. 6.6 cm. *84.360.84. Bloomfield Hills, Mi. 3 Jun. '84.

1729 Shoami School. Tsuba, mid-18th c. Iron, with traces of gold and silver nunome. W. 7.0 cm. *84.360.91. Bloomfield Hills, Mi. 3 Jun. '84.

1730 Shoami School. Tsuba—Family Crest, late 18th c. Iron. Diam. 6.5 cm. *84.360.94. Bloomfield Hills, Mi. 3 Jun. '84.

1731 Shoami School. Tsuba—Flowers and Leaves, mid-18th c. Iron with gold and silver nunome. Diam. 6.6 cm. *84.360.51. Bloomfield Hills, Mi. 3 Jun. '84.

1732 Shoami School. Tsuba—Four Folded Fans, mid-18th c. Iron with traces of gold nunome. W. 5.2 cm. *84.360.28. Bloomfield Hills, Mi. 3 Jun. '84.



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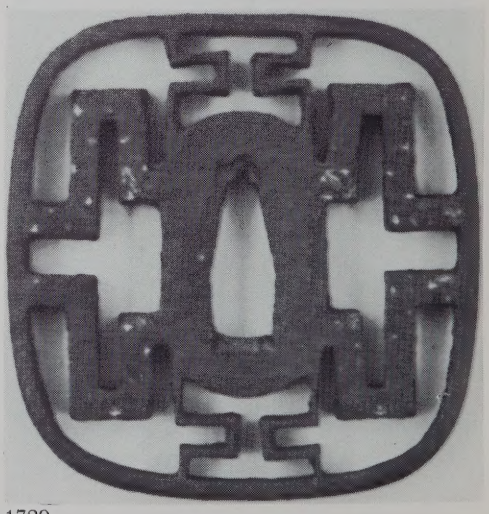

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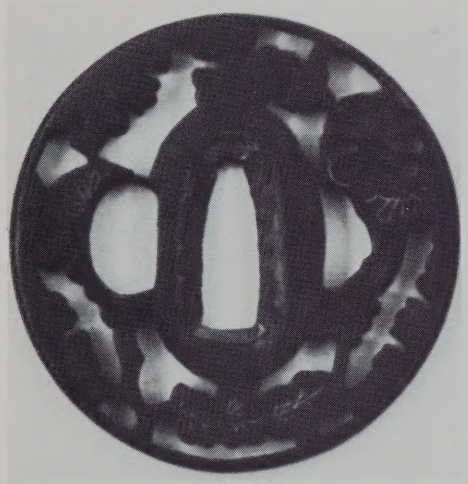
1733 Shoami School. Tsuba—Mokko Shape with Ginko Leaves, early 18th c. W. 6.9 cm. *84.360.75. Bloomfield Hills, Mi. 3 Jun. '84.

1734 SOTEN, Style of. Tsuba—Seven Wisemen in a Bamboo Grove, late 18th c. Copper with shakudo overlay. Diam. 7.8 cm. *84.360.104. Bloomfield Hills, Mi. 3 Jun. '84.

1735 SOTEN, Style of. Omi Province. Tsuba—Two Men and Ox by Waterfall, late 18th c. Iron with copper gilt inlay, shakudo, silver inlay and gold nunome. Diam. 6.9 cm. Landscape by moonlight on verso. *84.360.92. Bloomfield Hills, Mi. 3 Jun. '84.

1736 Sword Ornaments.
*84.360.125. Kodzuka Handle—Squid. Bronze and gold.
*84.360.126. Kodzuka Handle—Wild Horses. Copper and bronze.
*84.360.127. Kodzuka Handle—Plum and Fish. Silver.
*84.360.129. Knife, early 14th c. Steel.
*84.360.130. Kodzuka Handle—Bow and Arrow. Gilded.
Bloomfield Hills, Mi. 3 Jun. '84.



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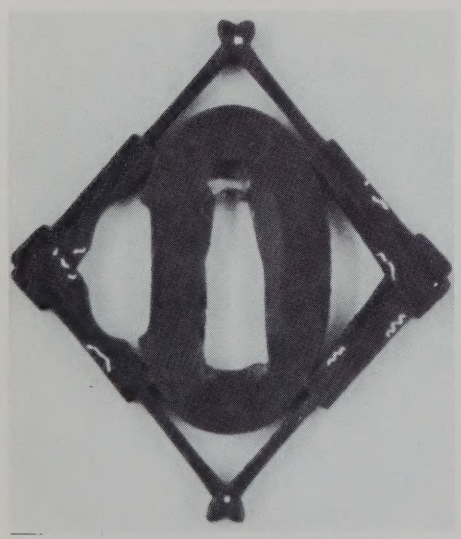

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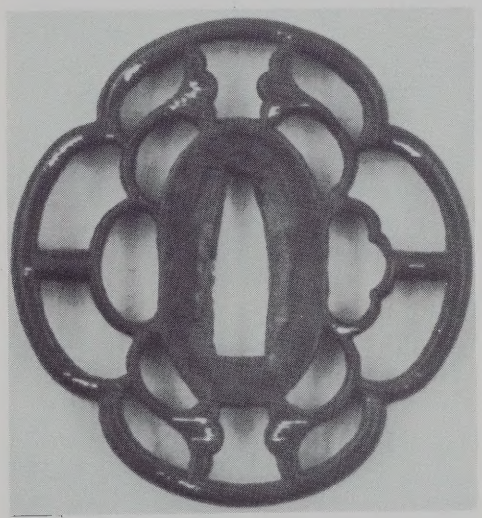

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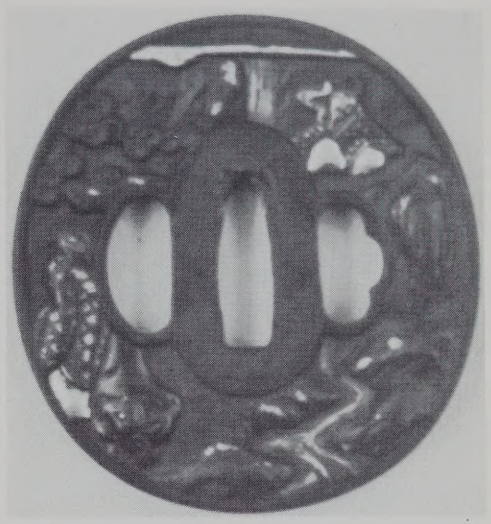

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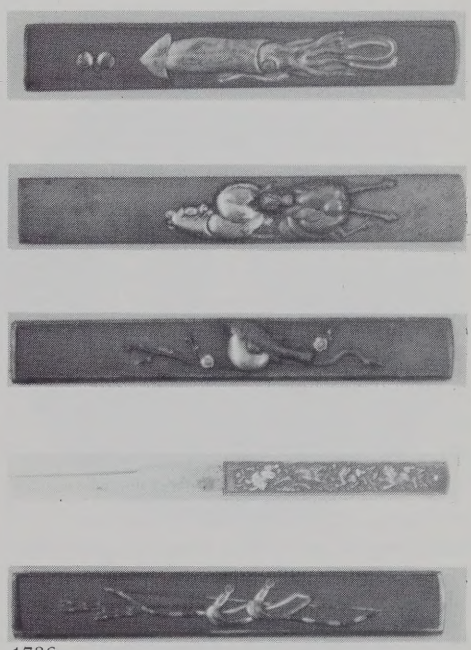

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1737 TAKA YOSHI. Sado Province. Tsuba—Aoi Leaves, early 19th c. W. 6.5 cm. Signed. *84.360.77. Bloomfield Hills, Mi. 3 Jun. '84.

1738 TOMOKATA. Nagata Province. Tsuba—Mallow Leaves, late 18th c. Iron. Diam. 7.0 cm. Signed. *84.360.97. Bloomfield Hills, Mi. 3 Jun. '84.

1739 TOMO SHIGE. Tsuba—Daffodil and Plum Branch, mid-19th c. Shakudo with copper gilt and silver inlay. W. 4.7 cm. *84.360.41. Bloomfield Hills, Mi. 3 Jun. '84.

1740 Tsuba, early 18th c. Iron with silver inlay. W. 7.0 cm. *84.360.19. Bloomfield Hills, Mi. 3 Jun. '84.

1741 Tsuba, mid-18th c. Iron. Diam. 7.6 cm. *84.360.119. Bloomfield Hills, Mi. 3 Jun. '84.

1742 Tsuba, late 18th c. Brass. W. 6.5 cm. *84.360.15. Bloomfield Hills, Mi. 3 Jun. '84.

1743 Tsuba, early 19th c. Brass with silver and gold gilt. W. 4.9 cm. *84.360.122. Bloomfield Hills, Mi. 3 Jun. '84.

1744 Tsuba—Aoi Leaves, mid-18th c. Iron. W. 5.8 cm. *84.360.56. Bloomfield Hills, Mi. 3 Jun. '84.

1745 Tsuba—Bamboo and Rope Design, mid-16th c. Iron with brass inlay. W. 5.8 cm. *84.360.107. Bloomfield Hills, Mi. 3 Jun. '84.

1746 Tsuba—Bat and Crescent Moon, early 19th c. Copper with gold, silver, and shakudo inlay. W. 6.1 cm. Signed. *84.360.117. Bloomfield Hills, Mi. 3 Jun. '84.

1747 Tsuba—Chrysanthemum Border and Three Dragons, mid-18th c. Iron with gold nunome. W. 7.2 cm. *84.360.47. Bloomfield Hills, Mi. 3 Jun. '84.

1748 Tsuba—Crest of Ogasawara Family, 18th-19th c. Iron covered with lacquered leather. W. 8.3 cm. *84.360.115. Bloomfield Hills, Mi. 3 Jun. '84.

1749 Tsuba—Chinese Scholar with Scroll and Broom, mid-19th c. Brass with copper inlay and gilt. W. 4.9 cm. *84.360.123. Bloomfield Hills, Mi. 3 Jun. '84.

1750 Tsuba—Chrysanthemum, late 16th c. Iron. W. 6.6 cm. *84.360.54. Bloomfield Hills, Mi. 3 Jun. '84.

1751 Tsuba—Crane in Flight, late 19th c. Iron. Diam. 6.6 cm. *84.360.5. Bloomfield Hills, Mi. 3 Jun. '84.

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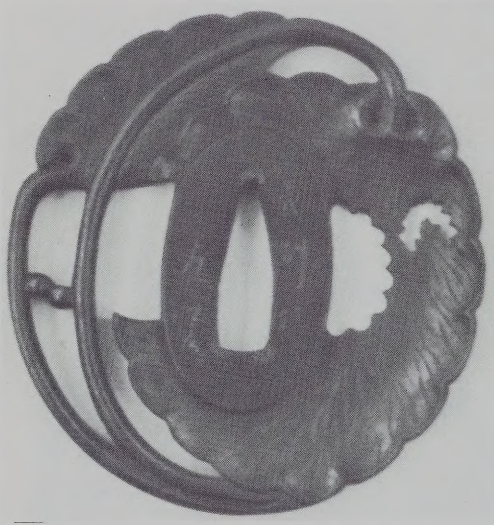

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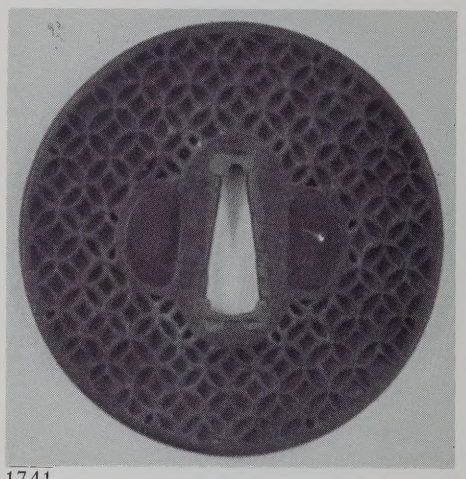

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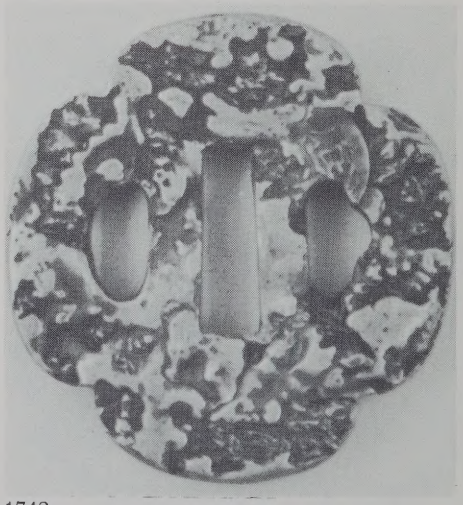

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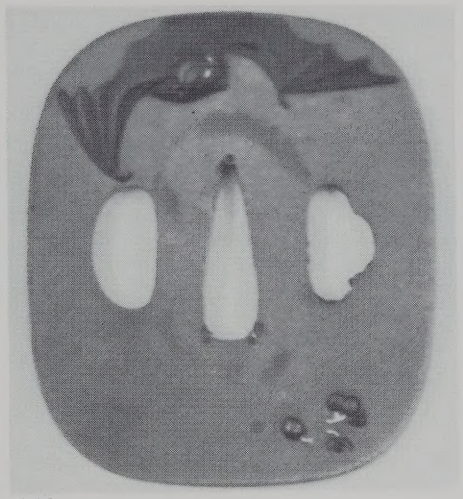

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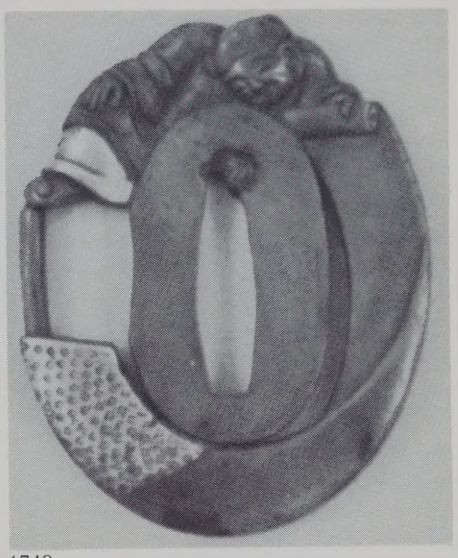

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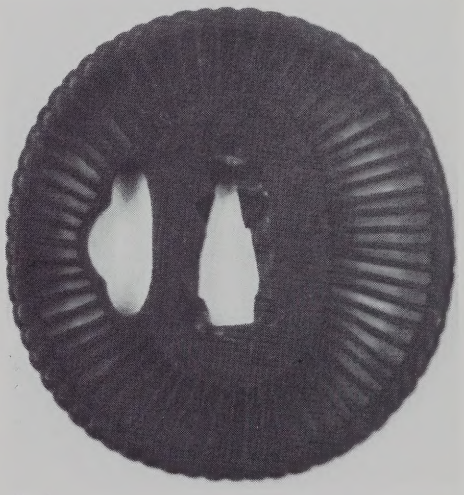

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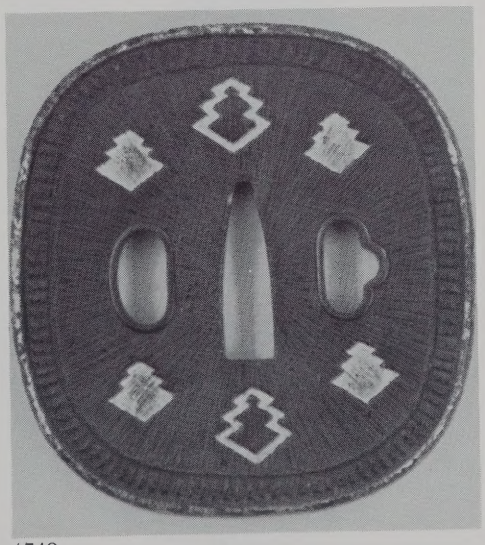

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1752 Tsuba—Crane Rising in Flight, late 18th c. Iron with brass eyes. Diam. 7.8 cm. *84.360.64. Bloomfield Hills, Mi. 3 Jun. '84.

1753 Tsuba—European Boat, mid-18th c. Iron with gold nunome. Diam. 6.8 cm. *84.360.101. Bloomfield Hills, Mi. 3 Jun. '84.

1754 Tsuba—Family Crest, late 16th c. Iron. Diam. 7.1 cm. *84.360.52. Bloomfield Hills, Mi. 3 Jun. '84.

1755 Tsuba—Flower and Vines, early 17th c. plate, mid-19th c. inlay. Iron with copper gilt inlay. W. 6.1 cm. *84.360.62. Bloomfield Hills, Mi. 3 Jun. '84.

1756 Tsuba—Ginko Leaves, Birds, and Bamboo Shoots with Rope Edge, mid-17th c. Iron. W. 6.3 cm. *84.360.73. Bloomfield Hills, Mi. 3 Jun. '84.

1757 Tsuba—Gourd Vine and Gourds, late 18th c. Iron. W. 7.6 cm. *84.360.80. Bloomfield Hills, Mi. 3 Jun. '84.

1758 Tsuba—Heianjo Style, early 18th c. Iron. W. 7.2 cm. *84.360.46. Bloomfield Hills, Mi. 3 Jun. '84.

1759 Tsuba—Machibori, early 19th c. Iron. W. 7.6 cm. *84.360.21. Bloomfield Hills, Mi. 3 Jun. '84.

1760 Tsuba—Man Pounding Grain by Stream, late 18th c. Brass with gilt and shakudo inlays. W. 6.3 cm. *84.360.44. Bloomfield Hills, Mi. 3 Jun. '84.

1761 Tsuba—Mon-Sukashi, late 16th c. Iron with brass inlay and brass rim. Diam. 7.3 cm. *84.360.59. Bloomfield Hills, Mi. 3 Jun. '84.

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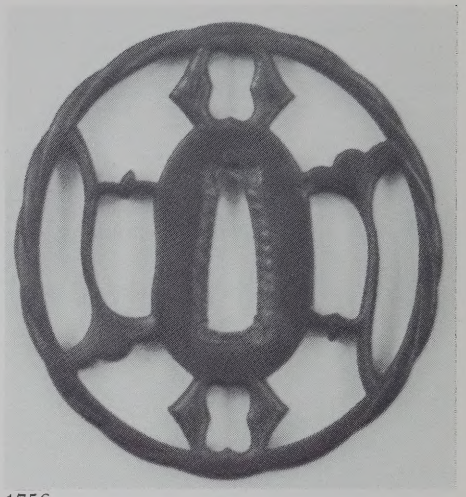

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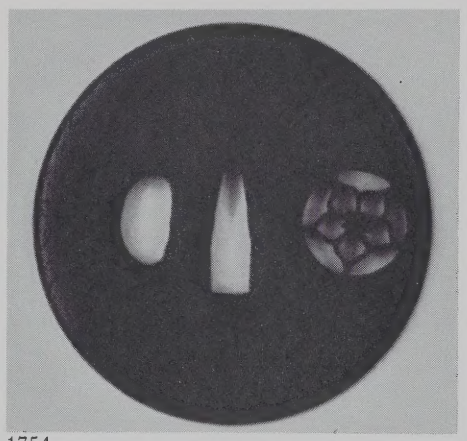

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1762 Tsuba—Net Floats and Rope, mid-18th c. Iron. Diam. 6.2 cm. *84.360.22. Bloomfield Hills, Mi. 3 Jun. '84.

1763 Tsuba—Pair of Stirrups, mid-18th c. Iron. Diam. 7.0 cm. *84.360.30. Bloomfield Hills, Mi. 3 Jun. '84.

1764 Tsuba—Plovers of Chidori Flying Above Ocean and Beach, early 18th c. Iron with copper and gilt inlay. W. 6.1 cm. *84.360.63. Bloomfield Hills, Mi. 3 Jun. '84.

1765 Tsuba—Plum Tree, mid-19th c. Shibuichi with silver, gold, shakudo and copper inlay. W. 5.8 cm. *84.360.102. Bloomfield Hills, Mi. 3 Jun. '84.

1766 Tsuba—Rat, Fan and Willow Tree, late 19th c. Brass with copper overlay. Diam. 5.5 cm. *84.360.93. Bloomfield Hills, Mi. 3 Jun. '84.

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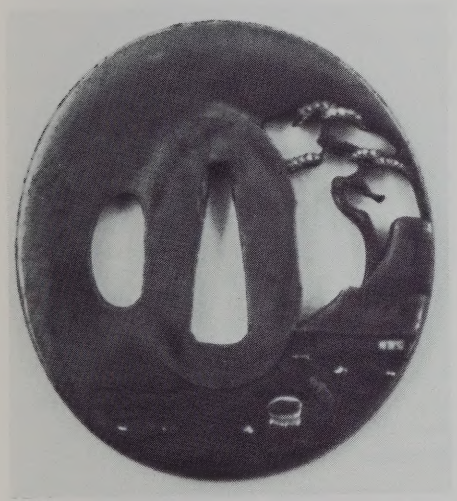

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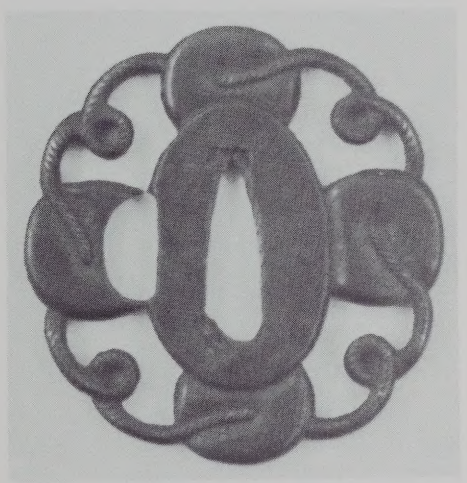

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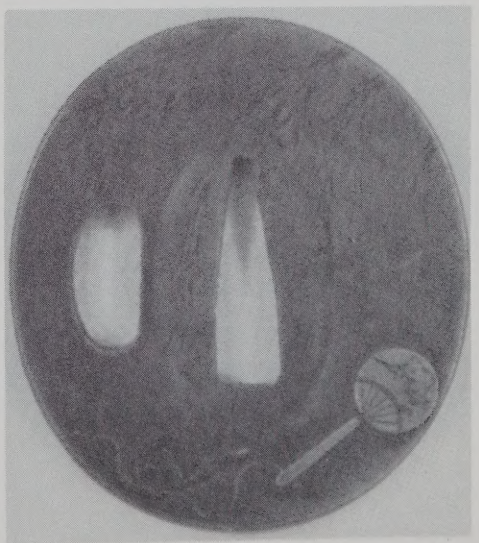

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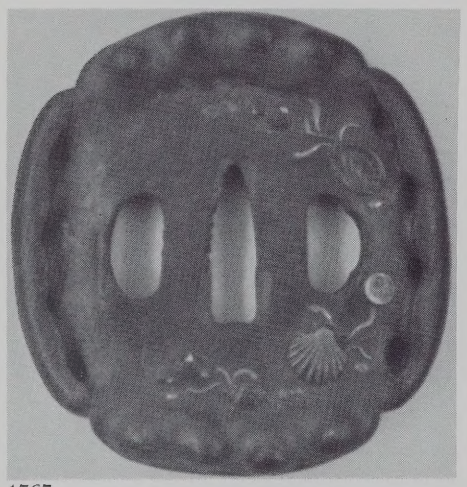
1767 Tsuba—Shells and Seaweed, late 18th c. Iron with inlay of copper, shakudo and gilded copper. W. 7.7 cm. *84.360.17. Bloomfield Hills, Mi. 3 Jun. '84.

1768 Tsuba—Shoki Chasing Oni in a Spider Web, mid-18th c. Iron. Diam. 8.3. cm. *8ᵀ.360.18. Bloomfield Hills, Mi. 3 Jun. '84.

1769 Tsuba—Shoki Riding a Shi-Shi, late 18th c. Copper with gold, silver and shakudo inlay. Diam. 6.6 cm. *84.360.112. Bloomfield Hills, Mi. 3 Jun. '84.

1770 Tsuba—Tiger, late 19th c. Brass with gold gilt. W. 4.6 cm. *84.360.111. Bloomfield Hills, Mi. 3 Jun. '84.

1771 Tsuba—Two Philosophers, late 18th c. Iron with copper gilt inlay. W. 6.1 cm. *84.360.67. Bloomfield Hills, Mi. 3 Jun. '84.



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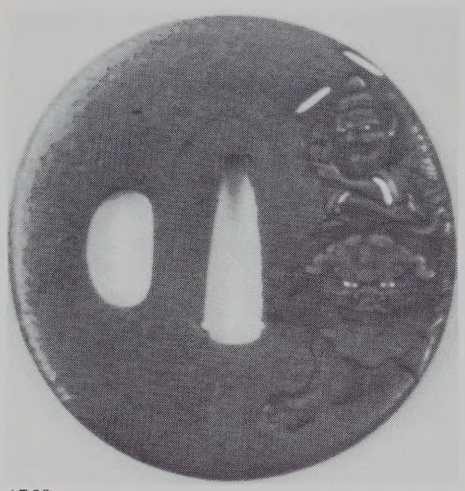

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1772 Tsuba—Wisteria Blossom, mid-18th c. Iron. Diam. 7.1 cm. Signed, but illegible. *84.360.48. Bloomfield Hills, Mi. 3 Jun. '84.

1773 TSUGUHIDE. Tsuba, mid-18th c. Iron. Diam. 7.6 cm. Signed. *84.360.89. Bloomfield Hills, Mi. 3 Jun. '84.

1774 Yanagawa School. Tsuba—Lion and Peony, early 19th c. Iron, copper gilt, shakudo and sentoku. W. 6.5 cm. *84.360.35. Bloomfield Hills, Mi. 3 Jun. '84.

1775 Yedo. Tsuba—Taikobo, mid-19th c. Shibuichi with inlay of copper gilt and shakudo. W. 5.6 cm. Signed, but illegible. May be a Machi-Bori, Kinko. *84.360.38. Bloomfield Hills, Mi. 3 Jun. '84.

1776 YOSHI, Sada. Yamashiro Province. Tsuba—Kakihan, late 18th c. Iron. W. 6.7 cm. Signed. *84.360.4. Bloomfield Hills, Mi. 3 Jun. '84.

1777 YOSHI CHIKA. Tsuba—Chrysanthemum by a Stream, early 19th c. Shibuichi with gold, silver, copper and shakudo inlay. W. 6.3 cm. Signed. *84.360.106. Bloomfield Hills, Mi. 3 Jun. '84.

1778 YOSHI-HIDE. Tsuba—Buddhist Rosary, early 19th c. Iron. W. 8.8 cm. Signed. *84.360.74. Bloomfield Hills, Mi. 3 Jun. '84.

1779 YOSHI-HIDE (of the Tamagawa Family). Tsuba—Chidori and Waves, late 18th c. Copper with gold, silver and shakudo inlay. W. 4.4 cm. Signed. *84.360.27. Bloomfield Hills, Mi. 3 Jun. '84.

1780 YOSHIHISA. Echizen Province. Tsuba—Mon Sukashi, mid-19th c. Iron, gold nunome. Diam. 7.5 cm. *84.360.10. Bloomfield Hills, Mi. 3 Jun. '84.

1781 YOSHITSUGU. Tsuba, early 19th c. Iron. W. 7.0 cm. Signed. *84.360.113. Bloomfield Hills, Mi. 3 Jun. '84.

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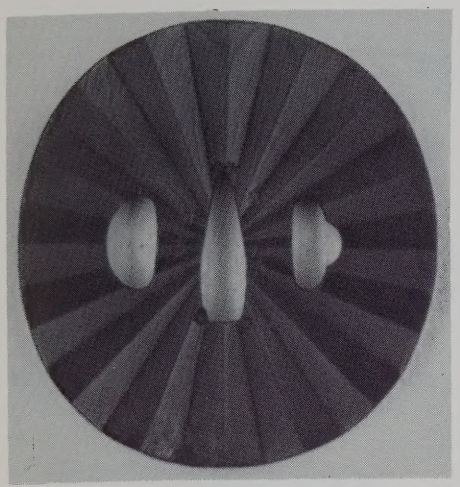

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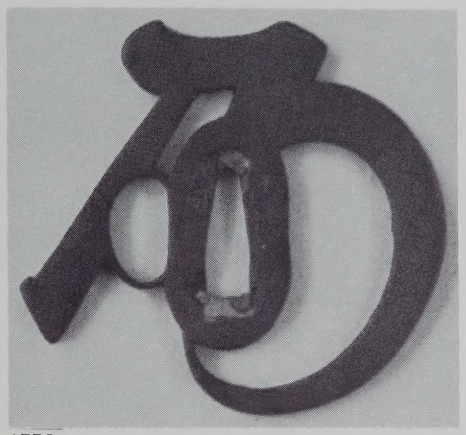

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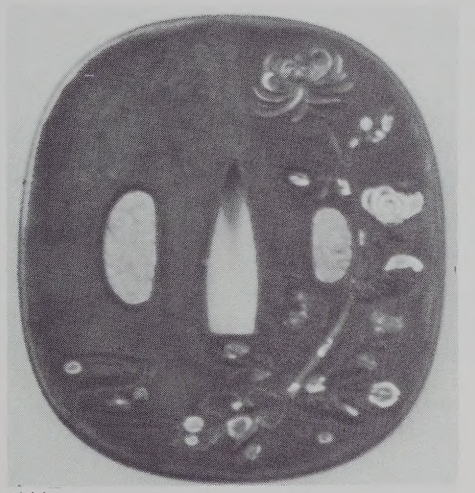

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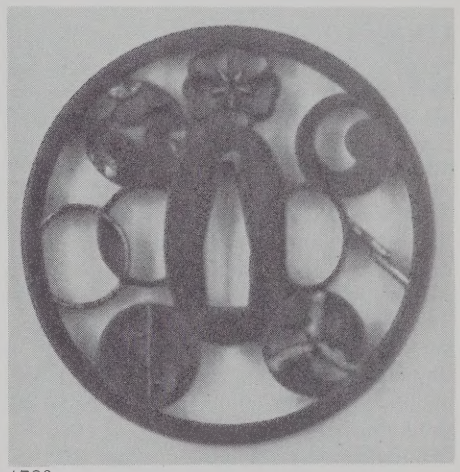

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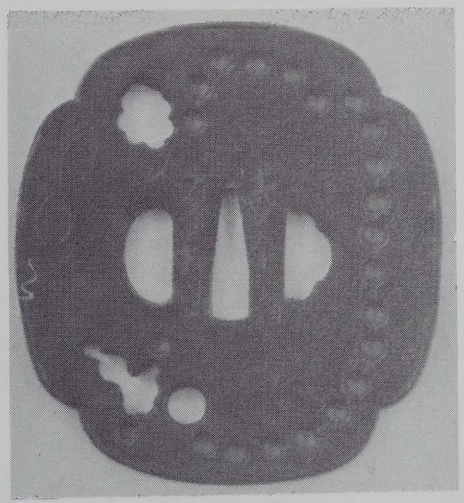

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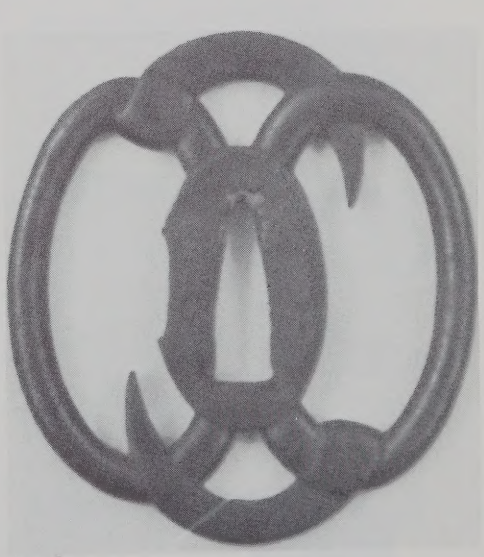


1781

Miscellaneous

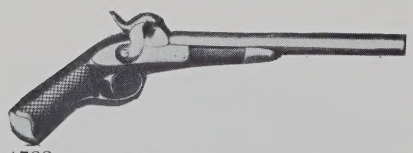
Arms and Armor

1782 Cavalry Flank Pistol, 1850. Barrel L. 30.3 cm., total L. 48 cm., caliber 2.0 cm. Inscribed on the lock, hooked breech, upper part of the langet, the butt, and the inner side of the hammer: 4. Inscribed under barrel: MDF over P. *84.328.4. Göteborg, Sweden. 6 Nov. '82.

1783 Eibar, Spain. Flint-Lock Pistol, ca. 1820. Barrel L. 21.8 cm., total L. 37.5 cm., caliber 1.7 cm. Inscribed lock, barrel and trigger guard: YBARSABAL. Barrel has an octagonal chamber separated from the round front by a field about 16 cm. wide. On this field are turned rings and leaf ornaments on a gilt ground. Signature stamp and surrounding three lilies, and the cross of the chamber, are gilded. All the langets, the belt hook and the ramrod are made of iron. *84.328.3. Göteborg, Sweden. 6 Nov. '82.

1784 Eskilstuna, Sweden. Dagger with Pistol. Barrel L. 10 cm., caliber 0.9 cm., L. of blade 35.8 cm. Inscribed on barrel: 28GBJFL; on blade: C G GRANBERG 28; on left gripped panel: GB JP; and on frame: 28. *84.328.9. Göteborg, Sweden. 6 Nov. '82.

1785 FEILITZEN, Captain August Gustaf Reinhold von (manufacturer). Revolver, 1861. Barrel L. 16.8 cm., caliber 1.0 cm. Inscribed on butt: 2966. The five barrels are fixed, the hammer, completely concealed by the frame, turns 1/5th of a turn when the trigger is pulled backwards. Differs from other weapons of the same construction: its frame is made of iron and there is no trigger guard. *84.328.5. Göteborg, Sweden. 6 Nov. '82.



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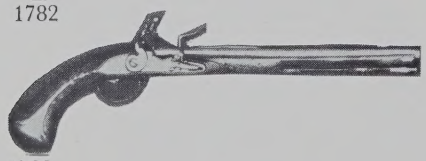

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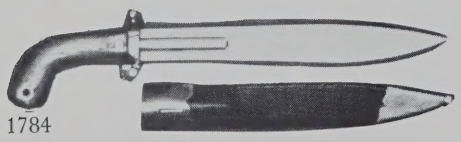

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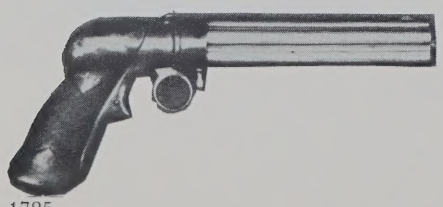


1785

1786 Four-Barrelled Percussion Revolver, 19th c. Barrel L. 18.6 cm., total L. 31.6 cm., caliber 1.3 cm. Inscribed on frame: IEH. *84.328.10 Göteborg, Sweden. 6 Nov. '82.

1787 Four-Barrelled Percussion Revolver, 19th c. Brass. Barrel L. 8.4 cm., total L. 22 cm., caliber 0.8 cm. Inscribed on frame: IEH. Cylinder capacity of four shots. *84.328.11. Göteborg, Sweden. 6 Nov. '82.

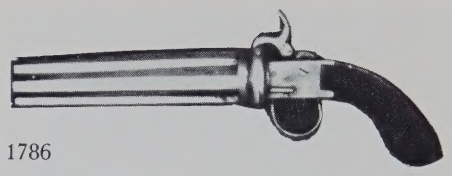
1788 French. Pistol, 1848. Barrel L. 19.5 cm., total L. 35.5 cm., caliber 1.8 cm. Inscribed on barrel and lock: 1850-76. Made for the Danish Navy. Trigger on the inside of the lockplate; hooked breech extended by a sheet which divides the butt into two parts joined by a screw. New lock made by N.S. Jessen. *84.328.6. Göteborg, Sweden. 6 Nov. '82.

1789 LAGERHOLM, C.A. Stockholm, Sweden. Percussion Pistol. Barrel L. 25.7 cm., total L. 42.5 cm., caliber 0.8 cm. Inscribed on lock: C A Lagerholm, Stockholm. Butt has deep longitudinal cuts; gripped panel has a rhomboidal boss; octagonal barrel with six rifles, a rearsight and adjustable foresight. *84.328.8. Göteborg, Sweden. 6 Nov. '82.

1790 MEIER, Felix. Vienna, Austria. Flint-Lock Pistol, late 18th c. Barrel L. 31.7 cm., total L. 49 cm., caliber 1.5 cm. Inscription on barrel and lock: Felix Meier in Vienna. Markings on thumb plate: the coat of arms of the Austro/Hungarian Palfy von Erdöd family—a deer above wheels and clouds. Butt made of wavy wood; carvings on hooked breeches and in front of the trigger guard; all the langets made of silver. *84.328.2. Göteborg, Sweden. 6 Nov. '82.

1791 OFFRELL, Jonas. Percussion Revolver, 1841. Barrel L. 7.8 cm., total L. 22.5 cm., caliber 0.8 cm. Inscribed on cylinder: I: Offrell Patent 375 [Jonas Offrell patent]. *84.328.7. Göteborg, Sweden. 6 Nov. '82.

1792 Wheel-Lock Pistol, 1630-40. Barrel L. 44.5 cm., total L. 63.6 cm., caliber 1.3 cm. 10 cm. of the chamber of the barrel is octagonal, the rest is round; upper side of the barrel is flat along its whole length. Pistol has a full-length stock inlaid with iron strips, most of which are on the upper portion of the butt and on the rear of the lock. At the end of the butt is a pointed oval iron ring. Trigger guard and the fore-end are iron. Lock is not decorated. *84.328.1. Göteborg, Sweden. 6 Nov. '82.



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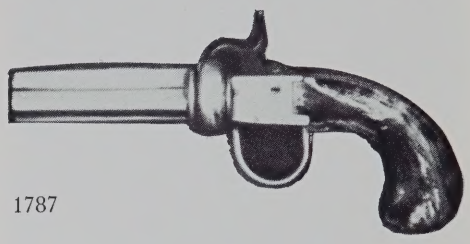

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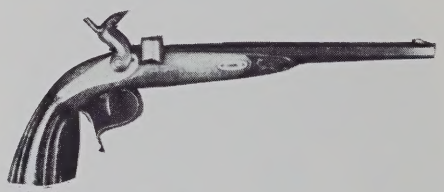

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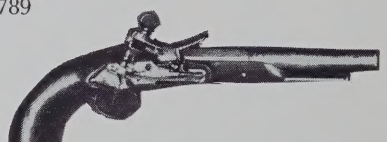

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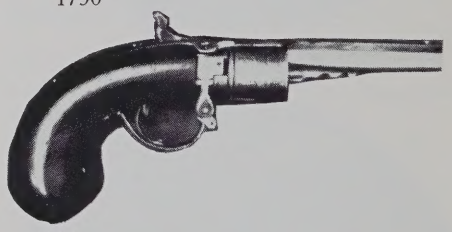

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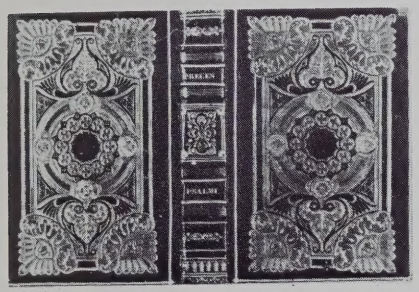
1792

Books, Manuscripts

1793 Horae Beatae Maria Virginis/Boldogasszony imakönyv, 15th c., 19th c. cover. Manuscript on parchment, partially colored. 13.6 x 9.0 cm. Inv. No. Mss. III. 172. Style of the Bourdichon Codex workshop, Tours. 113 leaves, in French and Latin. Dark brown skin cover inlaid with red, yellow and green leather and gold; inside of cover lined with lilac silk; written in red and blue with gold initial letters on black background. 39 ornamented margins, 2 illuminated initials and 31 miniatures, 6 of which cover an entire page. First six leaves give the French calendar. *84.329.24-138. Esztergom, Hungary. Apr. '83.



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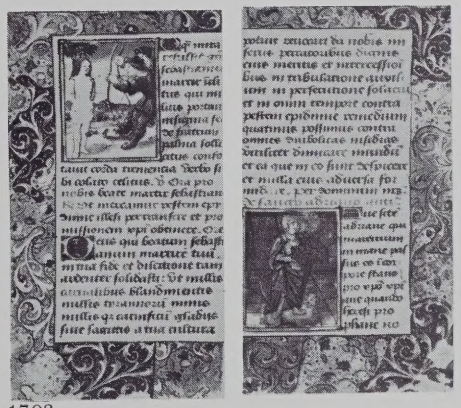

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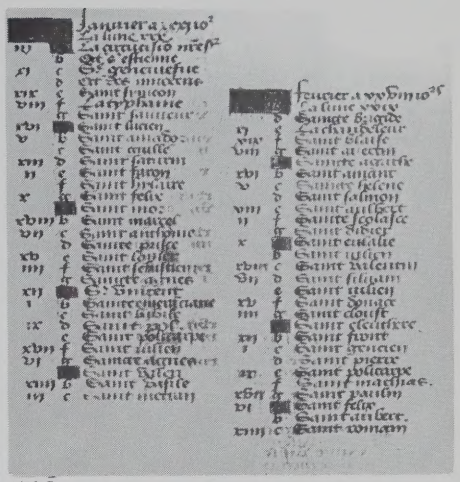
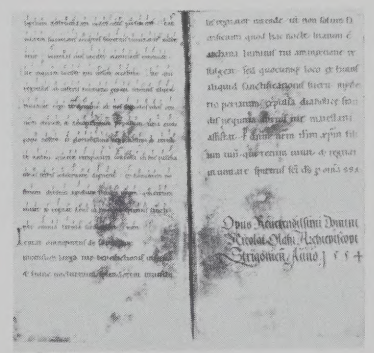


1793

1794 Frankish. Librum Hunc Evangeliorum, 11th c., 18th c. cover. Manuscript on parchment. Inscribed on back cover: P:I:S 1737. Inv. No. Mss. III. 180. Probably from Frankish monastery in Liège-Maalstricht. 165 leaves. Brown skin cover—25 lines of lowercase writing per page in red, blue and green, red initial letters, some illuminated, restored margins and cover. *84.329.139-306. Esztergom, Hungary. Apr. 83.



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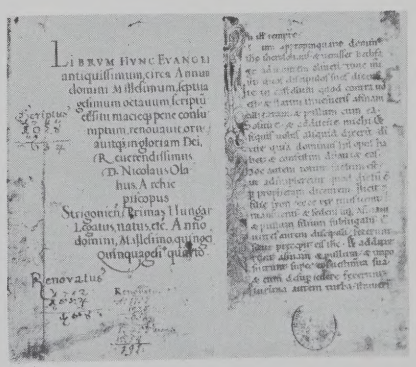

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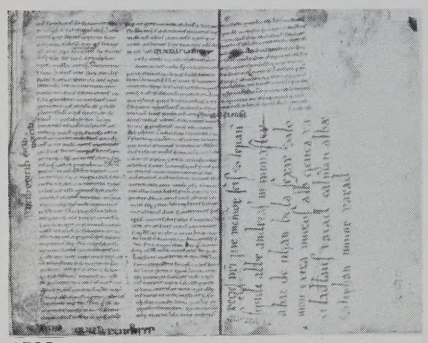
1795 Tractatus in Cantica Canticorum, 12th c. Manuscript on parchment. 12.3 x 17.8 cm. Inv. No. Mss. III. 184. No cover, 23 leaves in Latin, lower-case with some large initials. Folio 23 contains note, in large letters referring to burial place of Kings of Hungary. *84.329.1-23. Esztergom, Hungary. Apr. '83.



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